

Edition Eulenburg

THE HIGH MASS DIE HOHE MESSE

B minor

by

JOHANN SEBASTIAN BACH

*

Edited from the score of the Bach-Gesellschaft
and with Foreword by

FRITZ VOLBACH



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JOHANN SEB. BACH, MASS IN B MINOR

The Bach B minor Mass soars above like some huge, primitive mountain rock. Its summit is lost in the clouds, in an infinity of sunlit blue; lonely und sublime, it is unapproachable by any other music.

The art of Bach is an art which yearns towards the eternal; through love and the grace of God it finds the way; love which entwines the transient with the everlasting, the finite with the infinite. A yearning towards the unknown, to all that is undisclosed, a yearning, "only to be stilled by yearning."

Precise information as to the origin of the work cannot be given. The first two sections of the Mass, the *Kyrie* and *Gloria* were added by Bach after a petition to the King of Saxony for the title of Court composer, bearing the date July 27th 1733. Spitta places the composition of the remaining sections — *Credo*, *Sanctus* and *Hosanna* — between 1734 and 1738. The *Agnus Dei* goes back to an aria in the Cantata "Lobet Gott in seinen Reichen," whilst the *Dona nobis pacem* is, musically, a repetition of the *Gratias agimus* which also originates from a Cantata entitled "Wir danken dir."*)

That a protestant like Bach composed Masses need not astonish us. Luther had not abolished the Mass, but merely taken from it the character of sacrifice

by the rejection of the sacrificial act; the established parts — the *Ordinarium missae* — remain in evangelical worship. Hence, from after the Reformation down to the time of Bach, a succession of evangelical masters composed masses for the service of God. The wonderful poetry was reserved for them, poetry which explores all the heights and depths of religious feeling, connecting and comparing images, stronger, more moving and majestic than ever before or since. But who more fitted to depict the glory of this vast kingdom of Heaven, to tread this secret land of yearning, lying far behind the world of reality, than J. S. Bach, the greatest German mystic?

The first section of the work is born of deep longing. The *Kyrie eleison* reveals a yearning for deliverance from this world of grief, and the desire to ascend into the grace of God. The whole impressive picture is portrayed in the form of a five-part fugue, the Chorus being divided into 2 Soprani, Alto, Tenor and Bass. Besides the quintet of strings the orchestra is composed of 2 Flutes, 2 Oboe d'amore (namely Oboes a third lower than the ordinary instrument, and softer in tone) and Bassoons. The lowest voice, the Continuo is confided to the Cellos, Double basses and Organ. *The latter instrument completes the harmony through figured bass**).* This not only

*) For the relationship between the *Qui tollis* and the Cantata "Schauet doch und sehet", between the *Patrem omnipotentem* and "Gott wie ist dein Name", between the *Crucifixus* and "Weinen, Klagen", the *Hosanna* and "Preise dein Glücke", see A. Schweitzer: J. S. Bach (1908), page 684 etc.

**) Compare the Introduction to Händel's "Messiah" for further information about the Continuo and its treatment.

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applies to this movement, but also to all the others of the Mass. In spite of the massive proportions of the Kyrie, its structure is clear and distinct. Five powerful opening bars are followed by the evolution of the orchestral fugal theme, to be then taken up by the Chorus in solid, broad exposition. But its contents are not yet exhausted, for there follows a second climatic development in the shape of an orchestral interlude similar to the first part.

The *Christe eleison* which follows is set as a duet. It is left to the organ *alone* to fill in the harmony. The atmosphere is that of hope and confidence. This mood is also maintained in the second *Kyrie*, a piece of great beauty and clarity in the vocal handling. With the exception of the powerful basic support, the instruments follow the voices, and the wonderful final working-up in the last nine bars, so rich in modulation, should be specially noted.

The second portion of the work, the *Gloria*, is not set in one continuous spell, as was customary with the earlier masters (and also with Beethoven), but is split up into several portions, the first three of which form one complete group. The opening Chorus, with its triumphant trumpet calls, is of great force and brilliance. Its division follows the nature of the text. In the *Laudamus*, solo voice and solo violin vie with one another in praise of the Lord. The *Gratias agimus* is founded upon two themes, the main theme at the very start, and the subsidiary theme combined with it on the words "propter magnam gloriam tuam."

With the following *Domine Deus* there begins a song of praise to Jesus Christ. Solo passages and Chorus are again interchanged. The *Qui tollis* is for me worthy of special remark. Here, of the wood-wind instruments, the flutes alone co-operate and endow the movement with tender, sorrowful charm. The following Alto aria obtains its mood through the captivating tones of the obligato Oboe d'amore. The Bass aria *Quoniam tu solus sanctus* is accompanied by a peculiar instrumental combination. The Corno da caccia, or Cor Anglais, with two Bassoons are added to the Continuo. The movement is difficult to realise and fails to come out clearly. This obstacle may be overcome by employing the Cembalo in place of the organ, but whether Bach used the Piano together with Organ in his religious works has never yet been ascertained. Critics of today are inclined to say not. The end of the *Gloria*, the *Cum sancto spiritu* is a masterpiece of brilliant writing. Note the wealth of thematic material in all its variety of form! From the very start each sound-group gives out its particular theme, which, in the course of the movement are combined and related in manifold ways. Remarkable, too, is the high range of the first Trumpet, (up to $\sharp$ as early as the 4th bar), rendering this movement one of the most trying for the player. Indeed, the demands which Bach makes on the trumpeter far exceed those made by Händel, and can be fulfilled today by the best players only.

The third section of the Mass, the *Credo*, is, like the *Gloria* divided into

separate sections. The opening movement was founded by Bach on a theme taken from a primitive Gregorian tune, which intones the Credo. Deep symbolism lies in the employment of this ancient mode. The whole movement grows out of it, as though from the very roots of faith; it never disappears for a moment; always recurs in the parts; ever manifesting itself, until, finally it is lost, as if in the broad stream of infinity. On one more occasion in this Mass does Bach make use of a Gregorian melody, that is in the number *Confiteor unum baptisma*. After it has been announced in bar 73 of this piece by the bass and alto, it is relegated to the tenor from the 92nd bar onwards in a broad "Cantus firmus". The symbolism is similar to that mentioned above:—The Holy Ghost, the third of the Godhead, manifested by Baptism. Equally symbolic is the treatment of the *Et in unum Dominum*, in the 3rd section of the *Credo*, (Duet) in strict Canon form. As both voices have but one single theme, yet at the same time two, so is the Son one with the Father, though both separate. Out of the wealth of beauty contained in this section I would point out but one detail:—The mysterious *Et incarnatus* with its peculiar continuous figure in the violins. "The heavenly spirit hovers anxiously over the world, seeking for one into whose soul it may enter." (Schweitzer.) The sorrowful *Crucifixus* is founded on a chromatic *Basso ostinato*, a repeated figure in the bass, four bars long. As

in the *Qui tollis* of the *Gloria* only the flutes are employed among the woodwind instruments, and for the same reasons. The following "Et resurrexit" is of extraordinary magnificence, and a stronger contrast to the foregoing cannot be imagined. Trumpets and Drums supply the colour. At the passage *Cujus regnum non erit finis* one feels as though infinity were revealed to us. This magnificence is continued in the final Chorus *Et expecto resurrectionem* and it is to be noted how wonderfully Bach has prepared this section by the more simple sounding *Confiteor*.

And higher and ever higher surge the waves of this ocean of sound. The means of expression are enriched at every turn. In the *Sanctus*, which opens the 4th section of the Mass, a sixth part is added to the five-part Chorus, i. e. a second Alto. The canvas is *fresco*, not painting in detail, and masses of sound are marshalled to meet each other. The majesty and divinity of God are depicted in musical sound. In the following *Pleni sunt Coeli*, with its wonderful onward movement, it seems as though the whole creation joined in shouts of adoration. "Up to now Bach wished to portray only Christian songs of praise, but here, all the children of God and even the morning stars glorify the Lord" (*). And even yet Bach has not reached the end of his resources. The following *Hosanna* forms the climax. Here, instead of the ordinary Chorus we have an 8 part double Chorus accompanied by full Orchestra in music

*) See Spitta: Bach, II, page 541.

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of the highest ecstasy. So fiercely does the love of God burn in the master's spirit, that all earthly things are consumed. And he sees the heavens open and the Lord of Hosts sitting on a golden throne, surrounded by the Seraphim, who cry to each other, in double chorus, "Holy, holy, holy is God the Lord," with such voices that the pillars of the heavenly temple are shaken.*)

The following *Benedictus*, a Tenor Aria accompanied entirely by Solo Violin and Continuo returns to absolute simplicity. Quiet adoration replaces the former

grandeur and brilliance. Equally simple is the *Agnus Dei*, an Alto Aria of unfathomable depth of feeling. But the *Dona nobis pacem* forms the conclusion to this gigantic work. It is founded on the *Gratias agimus* as a prayer of thanksgiving.

Bach's world of sound in the B minor Mass is never-ending and immeasurable. His works are a Book of Wisdom, the wisdom contained in the words of our Lord:—"Seek me, and ye shall surely find me."

Fritz Volbach.

*) See Spitta: Bach, II, page 541.

JOHANN SEBASTIAN BACH

MASS IN B MINOR

I. Kyrie

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2. <i>Duet</i> Christ, have mercy upon us Christe eleison.	33
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II. Gloria

4. <i>Chorus</i> Glory be to God on high, and in earth peace, good will towards men Gloria in excelsis Deo, et in terra pax hominibus bonae voluntatis.	48
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And ascended into heaven, And sitteth on the right hand of
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the quick and the dead: Whose Kingdom shall have no end 214
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Who proceedeth from the Father and the Son. Who with
the Father and the Son together is worshipped and glorified.
Who spoke by the Prophets. And I believe one Catholick
and Apostolick Church 242
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IV. Sanctus

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*Sanctus, sanctus, sanctus, dominus Deus Sabaoth! pleni sunt coeli et terra
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- 21. Chorus** Hosanna in the highest 314
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V. Agnus Dei

- 23. Aria** Lamb of God, who bearest the sins of the world, have
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Agnus Dei, qui tollis peccata mundi, miserere nobis.
- 24. Chorus** Give us peace 345
Dona nobis pacem.

JOHANN SEB. BACH, HOHE MESSE IN HMOLL

Wie riesiger Fels aus Urgestein getürmt, so ragt J. S. Bachs „Hohe Messe“ empor. Hoch über den Wolken thront sein Gipfel in blauer Unendlichkeit, sonnenbestrahlt; in erhabener Einsamkeit, wohin kein anderer Klang zu dringen vermag.

J. S. Bachs Kunst ist eine Kunst der Sehnsucht nach dem Ewigen. In der Liebe, — der Gottesminne — findet sie das Mittel, sich ihm zu nähern, der Liebe, die das Zeitliche in dem Ewigen, das Endliche in dem Unendlichen verschlingt. Eine Sehnsucht nach dem Unbekannten, Geheimnisvollen, zu Offenbarenden, eine Sehnsucht, die nur „durch Sehnen wird gestillt“. —

Genaue Angaben über die Entstehung des Werkes lassen sich nicht machen. Die beiden ersten Teile der Messe, das Kyrie und Gloria, fügte Bach einem Gesuch an den König von Sachsen um Verleihung des Titels eines Hofkompositors bei, welches das Datum des 27. Juli 1733 trägt. Die Komposition der übrigen Teile — Credo, Sanctus und Osanna setzt Spitta in die Zeit von 1734—1738. Das Agnus Dei geht zurück auf eine Arie der Kantate „Lobet Gott in seinen Reichen“ und das Dona nobis pacem ist in der Musik eine Wiederholung des Gratias agimus, das ebenfalls aus einer Kantate — Wir danken dir — stammt^{*)}.

Daß der Protestant Bach Messen komponiert, braucht uns nicht zu befremden. Luther hatte ja die Messe nicht abge-

schaft, sondern ihr nur durch Ausscheidung des Opferakts den Charakter als Opfer genommen; die feststehenden Teile — das Ordinarium missae — bleiben auch im evangelischen Kultus bestehen. So sehen wir denn auch nach der Reformation bis in die Zeit Bachs eine Reihe evangelischer Meister Messen für den gottesdienstlichen Gebrauch komponieren. Die wundervolle Dichtung, die alle Höhen und Tiefen religiösen Gefühls durchwandert, die Bilder aneinanderreicht, wie sie ergreifender und rührender, gewaltiger und majestätischer in abwechslungsreicher, sich steigernder Reihe nirgends herrlicher auftreten, bleibt ihnen erhalten. Wer aber war mehr berufen, die Herrlichkeit des hier geschilderten Gottesreiches in aller seiner Größe und Tiefe zu schildern, das geheimnisvolle, weit hinter aller Realität liegende Land des Sehns zu durchwandern, als der größte deutsche Mystiker, als J. S. Bach? —

Aus tiefster Sehnsucht ist der erste Teil geboren, das Kyrie eleison; Sehnsucht nach Befreiung, nach Erlösung aus dieser Welt der Not, Verlangen, aufzugehen in der Liebe Gottes. Das ganze ergreifende Bild ist dargestellt in der Form einer fünfstimmigen Fuge. Die Besetzung des Chores: 2 Soprane, Alt, Tenor und Baß. Das Orchester besitzt neben dem Streichquintett an Bläsern 2 Flöten, 2 Oboe d'amore (d. s. Oboen, die eine Terz tiefer stehen als die gewöhnliche Oboe und im

^{*)} Über die Beziehungen des Qui tollis zur Kantate „Schauet doch und sehet“, des Patrem omnipotentem zu „Gott wie ist dein Name“, des Crucifixus zu „Weinen, Klagen“, des Osanna zu „Preise dein Glücke“, s. A. Schweitzer: J. S. Bach (1908) S. 684 ff.

Klänge weicher sind) und Fagotte. Die tiefste Stimme, der Continuo, wird außer von den Violoncelli und Kontrabässen auch von der Orgel gespielt. Letztere fügt zugleich die, durch die Generalbaßziffern vorgeschriebene Harmonie hinzu*). Das gilt nicht nur von diesem Satze, sondern von allen Sätzen des Werkes. Trotz der gewaltigen Dimensionen dieses Kyrie ist seine Gliederung eine klare und übersichtliche. 5 mächtige Einleitungstakte, dann Entwicklung des Fugenthemas im Orchester; hierauf übernimmt es der Chor in weit ausladender, breiter Darlegung. Aber der Inhalt ist noch nicht erschöpft, eine zweite gesteigerte Durchführung schließt sich an, durch ein Orchesterzweischenspiel in derselben Weise wie der erste Teil eingeleitet.

Das folgende *Christe eleison* ist als Duett behandelt. Die harmonische Füllung fällt hier der Orgel allein zu. Hoffnung und sichere Zuversicht bildet seine Grundstimmung. Diese Stimmung bleibt auch in dem anschließenden zweiten Kyrie, einem Stücke von wunderbarer Reinheit und Schönheit der Stimmführung. Die Instrumente gehen hier, mit Ausnahme des gewaltigen Fundaments, mit den Singstimmen. Man beachte die wunderbare Schlußsteigerung der letzten 9 Takte mit ihrer reichen Modulation.

Der 2. Teil des Werkes, das *Gloria in excelsis Deo*, ist nicht, wie es bei den früheren Meistern — nach kirchlicher Vorschrift — Gebrauch war (und wie es auch Beethoven tut), durchkomponiert,

sondern in einzelne Teile zerlegt, von denen die drei ersten sich wieder zu einer einheitlichen Gruppe zusammenfassen lassen. Ein mächtiges Eingangstor bildet der erste Chor. Schmetternde, jubelnde Trompeten verleihen ihm hellen Glanz. Seine Zweiteilung ergibt sich aus dem Texte. In dem *Laudamus* wetteifern eine Solostimme und Sologeige in jubelndem Lobe des Herrn. Das *Gratias agimus* gründet sich auf zwei Themen, das Hauptthema gleich zu Beginn und das mit ihm herrlich verschlungene Nebenthema zu den Worten *propter magnam gloriam tuam*. — Mit dem folgenden *Domine Deus* beginnt eine Lobpreisung Christi. Wieder wechseln Solostücke mit Chören ab. Besonders hebe ich hervor das ergreifende *Qui tollis*. Von den Bläsern wirken hier nur die Flöten mit und verleihen dem Stücke seinen zarten, wehmütigen Reiz. Die folgende Alt-Arie *Qui sedes* charakterisiert ihre Stimmung durch den bestrickenden Klang der obligaten Oboe d'amore; vielleicht die schönste Stimme, die überhaupt für dieses Instrument geschrieben wurde. Eine ganz eigenartige instrumentale Zusammenstellung zeigt die Baß-Arie *Quoniam tu solus sanctus*. Zum Continuo treten Corno da caccia (Englisch Horn) und 2 Fagotte. Das Stück ist schwer zum Klingen zu bringen, es wirkt meist unklar. Mittels des Cembalo an Stelle der Orgel ist es möglich, diesen Übelstand zu heben. Ob aber Bach das Klavier in seinen kirchlichen Werken neben der Orgel angewandt hat, ist bis heute nicht sicher

*) Näheres über den Continuo und seine Behandlung siehe in der Einleitung zu Händels *Messias*.

entschieden. Unsere Zeit neigt mehr dazu, diese Frage zu verneinen. Der Schluß des Gloria, das *Cum sancto spiritu* ist ein Prachtstück rauschenden Glanzes. Man achte besonders auf den Reichtum der Thematik und die Verschiedenheit der Gestaltung der Themen. Gleich zu Anfang bringt jede Klanggruppe ihre eigenen Motive, die dann im Laufe der Durchführung des Satzes in eine reichere Beziehung und Wechselwirkung treten. Charakteristisch ist auch die hohe Führung der ersten Trompete (gleich im 4. Takt bis zum 7), die besonders diesen Satz zu einem der schwierigsten für den Bläser macht. Die Anforderungen, die Bach an den Trompeter stellt, gehen weit über die Händels hinaus und werden heute nur von den besten Spielern erfüllt.

Der 3. Teil, das Credo, ist wie das Gloria in eine Reihe einzelner Stücke zerlegt. Den einleitenden Satz, das Credo in unum Deum, baut Bach auf einem uralten, dem Gregorianischen Gesange entnommenen Thema auf, der Intonation des Credo. Eine tiefe Symbolik liegt in der Verwendung dieses Urmotivs. Aus ihm wächst, wie aus der Wurzel des Glaubens, der ganze Satz heraus; keinen Augenblick verschwindet es, immerfort klingt es weiter durch die Stimmen, sich aus sich selbst gebärend, wie die Gottheit, bis es schließlich in mächtiger Verbreiterung wie im breiten Strom der Ewigkeit sich verliert. Noch einmal verwendet Bach in diesem Werke eine gregorianische Melodie, und zwar in dem Satze *Confiteor unum baptismum*. Nachdem diese im 73. Takt dieses

Stückes in Baß und Alt sich ankündigt, bringt es der Tenor vom 92. Takt an als breiten Cantus firmus. Eine ähnliche Symbolik wie die oben genannte: Der hl. Geist, die dritte Person der Gottheit, der sich in der Taufe manifestiert. Symbolisch ist auch die Behandlung des *Et in unum Dominum*, des 3. Teiles des Credo (Duett) in streng kanonischer Führung. Beide Stimmen aus einem Thema und doch zwei, so ist auch der Sohn mit dem Vater eins und doch beide getrennt. Aus der Fülle unendlicher Schönheit dieses Teiles hebe ich nur Einzelnes hervor: das geheimnisvolle *Et incarnatus* mit der eigenartigen, fortlaufenden Geigenfigur. „Der himmlische Geist schwebt suchend über der Welt und sehnt sich nach einem Wesen, in das er eingehen könne.“ (Schweitzer.) Das sich anschließende, schmerzdurchzuckte *Cruzifixus* baut sich auf einem chromatischen Basso ostinato auf, einer immerfort wiederholten Figur der Bässe von 4 Takten. Auch hier von den Bläsern nur Flöten aus demselben Grunde, wie in dem *Qui tollis* des Gloria. Von erschütternder Pracht ist das folgende *Et resurrexit*, ein Gegensatz zu dem Vorigen, wie er gewaltiger nicht gedacht werden kann. Trompeten und Pauken geben das Kolorit. Bei der Stelle *Cujus regnum non erit finis* ist es, als ob die Unendlichkeit sich öffne. Dieser strahlende Glanz setzt sich fort in dem Schlußchor *Et expecto resurrectionem*. Man beachte, wie wunderbar Bach diesen Satz vorbereitet durch das klanglich schlichte *Confiteor*.

Und immer höher steigen die Wogen dieses tönenden Ozeans. Immer reicher werden die Mittel des Ausdrucks. Im Sanctus, das den 4. Teil der Messe eröffnet, tritt zu den 5 Stimmen des Chores noch eine 6., ein 2. Alt hinzu. An Stelle der Detailmalerei das al fresco. Massen bewegen sich gegeneinander. Majestät und die Erhabenheit Gottes klingen aus diesen Tönen. In dem folgenden Pleni sunt coeli, das in seiner steigenden Bewegung eine wunderherrliche Steigerung bedeutet, ist es, als ob die ganze Schöpfung mit einstimme in den Jubel. „Bisher wollte Bach nur Preis- und Wonnegesänge der Christenheit laut werden lassen, aber hier loben den Herrn die Morgensterne miteinander und jauchzen alle Kinder Gottes“^{*)}. Und noch immer nicht ist Bach am Ende der Steigerung. Den Höhepunkt bildet das folgende Osanna. Hier tritt an Stelle des einfachen der 8-stimmige Doppelchor, begleitet von allen Instrumenten. Eine Musik der höchsten Ekstase. So mächtig brennt die Gottesliebe im Herzen des Meisters, daß sie alles Irdische in ihm verzehrt. Und er

sieht den Himmel offen und den Herrn Zebaoth auf goldenem Throne sitzen, umstanden von den Seraphim, die sich gegenseitig (Doppelchor) das „Heilig, heilig, heilig ist Gott der Herr“ zurufen, mit solcher Stimme, daß die Schwellen des himmlischen Tempels erbeben^{**)}. — Das folgende Benedictus, eine Tenor-Arie, kehrt zu höchster Einfachheit zurück, Sologeige und Continuo bilden die ganze Begleitung. An Stelle des Glanzes und der Herrlichkeit ist nun die stille Anbetung getreten. Ebenso einfach ist das Agnus Dei, eine Alt-Arie von unergründlicher Tiefe des Gemüts. Den Abschluß des Riesenwerkes aber bildet das Dona nobis pacem auf die Musik des Gratias agimus. Durch diese Beziehung als Dankgebet charakterisiert.

Unerschöpflich und unermesslich ist die Tonfülle J. S. Bachs, wie sie sich vor allem in seiner Hohen Messe offenbart; unerschöpflich an Reichtum, wie das Weltall. Ein Buch der Weisheit sind seine Werke, einer Weisheit, von der das Wort des Herrn gilt: „So ihr mich von Herzen suchet, so will ich mich finden lassen.“

Fritz Volbach.

^{*)}. Siehe Spitta: Bach, II. S. 541. ^{**)} Vgl. ebenda.

Und immer höher steigen die Wogen dieses tönenden Ozeans. Immer reicher werden die Mittel des Ausdrucks. Im Sanctus, das den 4. Teil der Messe eröffnet, tritt zu den 5 Stimmen des Chores noch eine 6., ein 2. Alt hinzu. An Stelle der Detailmalerei das al fresco. Massen bewegen sich gegeneinander. Majestät und die Erhabenheit Gottes klingen aus diesen Tönen. In dem folgenden Pleni sunt coeli, das in seiner steigenden Bewegung eine wunderherrliche Steigerung bedeutet, ist es, als ob die ganze Schöpfung mit einstimme in den Jubel. „Bisher wollte Bach nur Preis- und Wonnegesänge der Christenheit laut werden lassen, aber hier loben den Herrn die Morgensterne miteinander und jauchzen alle Kinder Gottes“^{*)}. Und noch immer nicht ist Bach am Ende der Steigerung. Den Höhepunkt bildet das folgende Osanna. Hier tritt an Stelle des einfachen der 8-stimmige Doppelchor, begleitet von allen Instrumenten. Eine Musik der höchsten Ekstase. So mächtig brennt die Gottesliebe im Herzen des Meisters, daß sie alles Irdische in ihm verzehrt. Und er

sieht den Himmel offen und den Herrn Zebaoth auf goldenem Throne sitzen, umstanden von den Seraphim, die sich gegenseitig (Doppelchor) das „Heilig, heilig, heilig ist Gott der Herr“ zurufen, mit solcher Stimme, daß die Schwellen des himmlischen Tempels erbeben^{**)}. — Das folgende Benedictus, eine Tenor-Arie, kehrt zu höchster Einfachheit zurück, Sologeige und Continuo bilden die ganze Begleitung. An Stelle des Glanzes und der Herrlichkeit ist nun die stille Anbetung getreten. Ebenso einfach ist das Agnus Dei, eine Alt-Arie von unergründlicher Tiefe des Gemüts. Den Abschluß des Riesenwerkes aber bildet das Dona nobis pacem auf die Musik des Gratias agimus. Durch diese Beziehung als Dankgebet charakterisiert.

Unerschöpflich und unermesslich ist die Tonfülle J. S. Bachs, wie sie sich vor allem in seiner Hohen Messe offenbart; unerschöpflich an Reichtum, wie das Weltall. Ein Buch der Weisheit sind seine Werke, einer Weisheit, von der das Wort des Herrn gilt: „So ihr mich von Herzen suchet, so will ich mich finden lassen.“

Fritz Volbach.

^{*)} Siehe Spitta: Bach, II. S. 541. ^{**)} Vgl. ebenda.

- 8. Chor** Der du hinwegnimmst die Sünden der Welt, erbarme dich unser, nimm auf unser Fleh'n 115
 Qui tollis peccata mundi miserere nobis, suscipe deprecationem nostram.
- 9. Arie** Der du sitztest zur Rechten des Vaters, erbarme dich unser 123
 Qui sedes ad dextram patris, miserere nobis.
- 10. Arie** Denn du allein bist heilig, du allein bist der Herr, du allein bist der Höchste, Jesus Christus 133
 Quoniam tu solus sanctus, tu solus dominus, tu solus altissimus, Jesu Christe.
- 11. Chor** Mit dem heiligen Geiste in der Herrlichkeit Gottes des Vaters. Amen 144
 Cum sancto spiritu in gloria Dei patris. Amen.

III. Credo

- 12. Chor** Ich glaube an einen Gott 176
 Credo in unum Deum.
- 13. Chor** Den allmächtigen Vater, Schöpfer des Himmels und der Erde, alles Sichtbaren und Unsichtbaren 182
 Patrem omnipotentem, factorem coeli et terrae, visibilium omnium et invisibilium.
- 14. Duett** Und an einen Herrn, Jesum Christum, den eingebornen Sohn Gottes, und vom Vater abstammend vor allen Zeiten, Gott vom Gott, Licht vom Lichte, wahrer Gott vom wahren Gotte, gezeugt, nicht erschaffen, gleichen Wesens mit dem Vater, durch den alles erschaffen worden ist, der wegen uns Menschen und wegen unsres Heils herniederstieg vom Himmel. 192
 Et in unum Dominum, Jesum Christum, filium Dei unigenitum, et ex patre natum ante omnia saecula, Deum de Deo, lumen de lumine, Deum verum de Deo vero, genitum non factum, consubstantialem patri, per quem omnia facta sunt, qui propter nos homines et propter nostram salutem descendit de coelis.
- 15. Chor** Und empfangen wurde vom heiligen Geiste, geboren von Maria der Jungfrau, und Mensch ward 205
 Et incarnatus est de spiritu sancto ex Maria virgine, et homo factus est.
- 16. Chor** Und gekreuzigt wurde für uns unter Pontius Pilatus, litt und begraben ward 209
 Crucifixus etiam pro nobis sub Pontio Pilato, passus et sepultus est.

XIV

- 17. Chor** Und wieder auferstand am dritten Tage nach der Schrift, und aufstieg in den Himmel, sitzt zur Rechten des Vaters, und wieder kommen wird in Herrlichkeit zu richten die Lebendigen und die Toten, dessen Reich ohn' Ende sein wird. **Seite 214**
Et resurrexit tertia die secundum scripturas, et ascendit in coelum, sedet ad dexteram patris, et iterum venturus est cum gloria judicare vivos et mortuos, cujus regni non erit finis.
- 18. Arie** Und ich glaube an den heiligen Geist, der Herr ist und Leben gibt, der aus dem Vater und Sohne hervorgeht, der mit dem Vater und Sohne zugleich angebetet wird und verherrlicht, der geredet hat durch die Propheten. Und ich glaube an eine heilige allgemeine und apostolische Kirche **242**
Et in spiritum sanctum, dominum et vivificantem, qui ex patre filioque procedit, qui cum patre et filio simul adoratur et conglorificatur, qui locutus est per prophetas. Et unam sanctam catholicam et apostolicam ecclesiam.
- 19. Chor** Ich bekenne eine Taufe zur Vergebung der Sünden, und erwarte die Auferstehung der Toten und ein ewiges Leben. Amen. **249**
Confiteor unum baptisma in remissionem peccatorum, et expecto resurrectionem mortuorum et vitam venturi saeculi. Amen.

IV. Sanctus

- 20. Chor** Heilig, heilig, heilig, Herr Gott Zebaoth! Voll sind Himinel und Erde seines Ruhmes **280**
Sanctus, sanctus, sanctus, dominus Deus Sabaoth! pleni sunt coeli et terra gloria ejus.
- 21. Chor** Hosanna in der Höhe **314**
Osanna in excelsis.
- 22. Arie** Hochgelobt sei der da kommt im Namen des Herrn . . . **338**
Benedictus qui venit in nomine domini.

V. Agnus Dei

- 23. Arie** Lamm Gottes, das du trägst die Sünde der Welt, erbarme dich unser **342**
Agnus Dei, qui tollis peccata mundi, miserere nobis.
- 24. Chor** Gib uns Frieden **345**
Dona nobis pacem.

DIE HOHE MESSE

I. KYRIE

Nº1

Adagio

Johann Sebastian Bach

1685 - 1750

Flauto traverso I

Flauto traverso II

Oboe d'amore I

Oboe d'amore II

Fagotti

Violino I

Violino II

Viola

Soprano I

Ky-ri-e,

Ky - - ri - e e -

- le - i - son, e - le -

Soprano II

Ky-ri-e e -

- le - i - son,

e - le - i - son, e -

Alto

Ky-ri-e

e - le - i - son,

Ky - ri - e e -

Tenore

Ky-ri-e,

Ky - ri - e,

Ky - ri - e e -

Basso

Ky-ri-e,

Ky - ri - e,

Ky - ri - e e -

Continuo

7 6

5

6 9 8

7 6

5

6

Ernst Eulenburg Ltd.,

London - Zürich

Largo ed un poco piano

Fl. I
trvs.

Fl. II

Ob. I
d'am.

Ob. II

Fag.

VI. I

VI. II

Vla

S. I
le - i - son.

S. II
le - i - son.

A.
le - i - son.

T.
le - i - son.

B.
lei - - son.

Cont.

7 6 1 6 6 1 6 6 6 7 3
5 5 2 5 5

10

Fl. I
trvs.
II

Ob. I
dam.
II

Fag.

Vl. I
Vl. II

Vla.

Cont.

7 8 6 6 6 5 1 4 1 6 6 6 4 6 6 5 9 6 7 9 8

4 1 5 2 4 1 2 1

Fl. I
trvs.
II

Ob. I
dam.
II

Fag.

Vl. I
Vl. II

Vla.

Cont.

7 4 6 7 9 3 7 8 6 6 6 6 6 6 6 6 5 6 7 6 5 6 5

5 4 1 4 4 1 4 1 5 4 1 4 1

Fl. I
trvs.
II

Ob. I
d'am.
II

Fag.

VI. I
VI. II

Vla.

Cont.

4 8 5 6 9 8 7 9 3 9 8 7 9 8 9 8 7

Fl. I
trvs.
II

Ob. I
d'am.
II

Fag.

VI. I
VI. II

Vla.

Cont.

20

8 8 6 7 6 5 8 7 6 6 7 8 7 7 8 7 7 7

Fl. I
trvs.
II

Ob. I
d'am.
II

Fag.

VI. I

VI. II

Vla

Cont.

9 8 7 7 4 5 6 6 5 7 7 6 7 9 6

4 8 5 5 5

Fl. I
trvs.
II

Ob. I
d'am.
II

Fag.

VI. I

VI. II

Vla

Cont.

9 6 7 6 7 9 3 7 6 6 6 6 6 6 6 6 5 6 7

5 4 4 4 4 4 4 4 4 4 4

30

I Fl. trvs.

II

I Ob. d'am.

II

Fag.

VI. I

VI. II

Vla

T.

Cont.

Ky-ri-e e-le - - - - - i -

6 5 8 2 8 7 5 6 5 6 6 6 6 5 4 6
4 3 3 2 3 5 4 4 2 6 5 4 2 3

I Ob. d'am.

II

A.

T.

Cont.

Ky - ri-e e - le - - - - - i - son, Ky - ri -

son, Ky - ri-e e - le - - - - - i - son, e - le - - - - -

7 6 6 8 5 8 6 8 5 6 7 8 7 5 6 4 8 4 5 7 6 5
1 3 5 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3

I
Ob.
d'am.

II

S. I

A.

T.

Cont.

Ky - ri - e e - le -

e e - le - - i - son, e - le - - i -

- i - son, e - le - - i - son, e - le - i -

7 5 $\frac{1}{2}$ 9 $\frac{1}{2}$ 8 7 5 $\frac{1}{2}$ 8 7 6 5 1

I
Ob.
d'am.

II

S. I

S. II

A.

T.

Cont.

40

- i - son, Ky - ri - e e - le - - i - son, e -

Ky - ri - e e - le -

son, e - lei - - son, Ky -

son, Ky - ri - e e - le - i - son, e - le - - i - son, Ky - ri -

7 5 $\frac{1}{2}$ 4 $\frac{1}{2}$ 3 6 5 7 6 6 6 6 5 1 6

Ob. I
d'am. II

S. I
le - - - - i - son, e - le - i - son, e - le - i -

S. II
- i - son, Ky - ri - e e - le - - i - son, e - le - i -

A.
- ri - e e - le - i - son, e - le - i - son, e - le - i -

T.
e e - lei - son, e - le - - i - son, e - le - i -

Cont.

5 6 6 6 5 8 7 5 7 9 6 9 6
3 4 3 4 5 7 5 7 9 4 2

Ob. I
d'am. II

Fag.

Vla

S. I
son, e - le - i - son, e - le - - i - son, e -

S. II
son, Ky - ri - e e - le - - i - son, e - le - i - son, Ky -

A.
son, e - lei - - son, e - le - - i - son, e - lei -

T.
son, Ky - ri - e e - le - - i - son, e - le - - i - son, e -

B.
Ky - ri - e e - le -

Cont.

6 5 7 7 4 3 7 6 6 4 3

[illegible]

50

I Fl. trvs.

II

I Ob. d'am.

II

Fag.

VI. I

VI. II

Vla

S. I Ky - ri - e e - le - - - i - son, Ky - ri -

S. II son, Ky - ri - e e - le - - i - son, Ky - ri - e e - le - -

A. son, Ky - ri - e e - le - - i - son, e - le - i - son, Ky - ri -

T. e e - le - i - son, e - lei - son, e - le - - - i - son, Ky -

B. son, e - le - i - son, e - lei - - - son, Ky - ri - e e -

Cont.

7 6 5 6 5 6 4 2 6 6 5 6 4 5

Fl. I
Fl. II
Ob. I
Ob. II
Fag.
Vl. I
Vl. II
Vla.
S. I
S. II
A.
T.
B.
Cont.

son, Ky - ri - e e - le - i - son, e - le - i - son, e - lei -
- i - son, e - le - - - i - son, e - le - i - son,
le - i - son, Ky - ri - e e - le - i - son,
son, Ky - ri - e e - - lei - - son, e - lei - son, e - le - i - son, e -
son, e - le - - - i - son, e - le - i - -

6 6 6 5 6 7 6 8 7 7 8
f f f f f f f f f f f

60

Fl. I
trvs.

Fl. II

Ob. I
d'am.

Ob. II

Fag.

VI. I

VI. II

Vla

S. I
- son, e - le -

S. II
e - le - i - - son, e - lei -

A.
e - le - i - son, e - lei - son, e - le - i - son, e -

T.
lei - son, e - le - i - son, e - lei - son, e - le - i - son, e -

B.
son, e - le - i - son, e - le - i - son, Ky - ri - e e -

Cont.

9 8 9 8 7 9 8 9 8 7 9 8 7

Fl. trvs. I
 Fl. trvs. II
 Ob. d'am. I
 Ob. d'am. II
 Fag.
 Vl. I
 Vl. II
 Vla
 S. I
 S. II
 A.
 T.
 B.
 Cont.

- i-son, e - le -
 - son, e - lei - son, e -
 lei - - - - - son, e - le - i -
 lei - - - - - son, e le - i -
 le - - - - - i - son, Kyrie e-le -

1 6 6 7 8 2 1 8 7 2 1 5 5 7 7 7 2 8 7 7

I Fl. trvs.
 II
 I Ob. d'am.
 II
 Fag.
 VI.I
 VI.II
 Vla
 S.I
 S.II
 A.
 T.
 B.
 Cont.

- i-son, e - le - - i-son, e - le -
 le - - i - son, e - le - i-son, e - le - i-son, e -
 son, Ky - ri-e e - le - - i-son, e - le -
 son, Ky - ri-e e - lei - son, Ky - ri-e e - lei - - son, e -
 - i - son, Ky - ri-e e - le - -
 6 6 5 7 9 6 7 9 6 7 6 7

70

Fl. trvs. I

Fl. trvs. II

Ob. d'am. I

Ob. d'am. II

Fag.

VI. I

VI. II

VI.

S. I

S. II

A.

T.

B.

Cont.

- i-son, e-le - i - son, Ky-ri-e e - le - - - i - son.

le - - - i - son, Ky-ri-e e - le - - - i - son.

- i-son, Kyri - e e - le-i-son, e-le - - - i - son.

le - - - i - son, Ky-ri-e e - le - - - i - son.

- i son, e-le - - - i-son, e-le - - - i - son.

2 3 7 8 6 6 6 6 8 6 8 6 5 4 7 6 5 6 5

5 4 4 4 4 4 5 4 4 4 4 4 4 4 4 4 4

3 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2

Fl. I
trvs.
II

Ob. I
dam.
II

Fag.

Vi. I
Vi. II

Vla.

Cont.

5 5 6 7 5 6 7 8 7 7 8 7 7 8 7 7 8 5

Fl. I
trvs.
II

Ob. I
dam.
II

Fag.

Vi. I
Vi. II

Vla.

Cont.

80

5 5 6 7 5 6 7 8 7 7 8 7 7 8 7 7 8 5

I Fl. trvs.
 II
 I Ob. d'am.
 II
 Fag.
 vl.I
 vl.II
 Vla
 T.
 B.
 Cont.

Ky-ri-e e-le- - - - - i - son, Ky-ri-e e-le-

Ky-ri-e e-

6 5 7 7 6 6 6 6 6 5 5 6 7 6 6 6 6 6 4 3
 4 3 1 5 5 5 5 5 5 5 5 5 5 4 4 4 4 2 2

I Fl. trvs.
 II
 I Ob. d'am.
 II
 Fag.
 VI. I
 VI. II
 Vla.
 T.
 B.
 Cont.

le - - - - i - son Ky - ri - e e - le - i -
 - i - son, Ky - ri - e e - le - i - son, e - le - i -

6 6 5 5 6 6 7 6 7 7 6 5 7 7
 4 4 3 3 4 4 5 4 5 4 3 4 4
 2 2 2 2 2 2 2 2 2 2 2 2 2

I
 El.
 trvs.
 II
 I
 Ob.
 d'am.
 II
 Fag.
 Vl.I
 Vl.II
 Vla
 A.
 T.
 B.
 Cont.

Ky-ri-e e-le - - - i -
 son, e - le - - i - son, e - le - - i - son, e - le - i -
 son, e - le - i - son, e - le - i - son, e - le - i -

7 7 $\frac{1}{2}$ 5 6 6 5 5 6 6 6 6 $\frac{1}{2}$ 7 6 7 5 $\frac{1}{2}$
 4 5 4 4 2

90

Fl. trvs. I

Fl. trvs. II

Ob. d'am. I

Ob. d'am. II

Fag.

VI. I

VI. II

Vla

S. I

A.

T.

B.

Cont.

Ky-ri-e e-le - - - i-son, Ky-ri-

son, Ky-ri-e e-le - - i-son, e - -

son, e-lei- - - son, e - - le - - i-son, e-

son, Ky-ri-e e-le-i-son, e-lei-son, e - - le-i-

9 9 6 8 6 6 6 6 6 7 6 8 7

3 4 3 4 5 4 5 4 5 4 5 4

I Fl.
 trvs.
 II
 I Ob.
 dam.
 II
 Fag.
 VI.I
 VI.II
 Vla
 S.I
 A.
 T.
 B.
 Cont.

e e - le - i - son, e - le - i - son, Ky - ri - e e - le -
 le - i - son, e - lei - son, Ky - ri - e e - le -
 le - i - son, e - le - i - son, e - le - i - son, e -
 son, e - le - i - son, e - lei - son, e - le - i -

5 6 7 6 5 9 8 6 6 5 7 6 5 5 8 7 6 6 6 4 2

Fl. trvs. I

Fl. trvs. II

Ob. d'am. I

Ob. d'am. II

Fag.

Vl. I

Vl. II

Vla.

S. I

S. II

A.

T.

B.

Cont.

- i - son, e - lei - son, e - le - i - son, e - le -

Ky - ri - e e - le - i -

- i - son, e - le - i - son, e -

lei - son, Ky - ri - e e - le - i -

son, e - le - i - son, Ky - ri - e e - le - i -

6 8 7 1/2 6 5 6 6 6 5 8 7 1/2 6 7 4 1/2 8 6 6 5 2 4 1/2 2 4 5 1 5 5 4 2 1 6 7 4 1/2 8 6

100

Fl. I
trvs.
II

Ob. I
d'am.
II

Fag.

VI. I
VI. II

Vla

S. I
- i - son, e - le - i - son, e - le - i - son,

S. II
son, Ky - ri - e e - le - - i - son, e - le - - i - son, e - le -

A.
le - i - son, e - le - i - son, Ky - ri - e e - le - -

T.
son, e - le - - i - son, e - le - -

B.
son, Ky - ri - e, Ky - ri - e e - le - i - son, e - le - i - son, e -

Cont.

7 7 6 6 6 6 7 6 6 6 6 7
1 5 5 5 5 5 1 6 5 4 2 1

Fl. I
trvs. II

Ob. I
d'am. II

Fag.

VI. I
VI. II

Vla.

S. I
Ky - ri - e e - le - - - - i - son, Ky - ri - e e - le -

S. II
- i - son, Ky - ri - e e -

A.
- - - i - son, e - - lei - son, Ky - ri - e e - le - i -

T.
- - i - son, e - le - i - son, Ky - ri - e e - le -

B.
lei - - son, Ky - ri - e e - - le - i - son, e - lei -

Cont.

7 6 4 f 6 5 6 6 6 7 6 f 6 6 6

4 5 4 2 5 5 2

This musical score is for a Kyrie eleison, featuring a variety of instruments and vocal parts. The instruments include Flutes (Fl. I and II), Oboes (Ob. I and II), Bassoon (Fag.), Violins (Vl. I and II), Viola (Vla.), Soprano (S. I and II), Alto (A.), Tenor (T.), Bass (B.), and Continuo (Cont.). The vocal parts have lyrics in Latin: "Kyrie eleison". The score is written in G major (one sharp) and 4/4 time. The vocal parts enter with the Kyrie eleison text, and the instruments provide a rhythmic and melodic accompaniment. The Continuo part includes figured bass notation at the bottom of the page.

110

Fl. I
trvs.
II

Ob. I
d'am.
II

Fag.

VI. I

VI. II

Vla

S. I
- i - son, e - le - i - son, e - le -

S. II
le - i - son, e - le - i - son, Ky - ri - e e -

A.
- i - son, e - le - i - son, Ky - ri - e e -

T.
son, Ky - ri - e e - le - i - son, e - le - i - son, Ky - ri -

B.
- i - son, e - le - i - son, e - le - i - son, e - le -

Cont.

7 6 7 2 3 7 6 6 6 6 6 6 6 6 5 - 6
5 4 4 4 4 4 5 4 3 4

I Fl.
 trvs.
 II
 I Ob.
 d'am.
 II
 Fag.
 Vl.I
 Vl.II
 Vla
 S.I
 S.II
 A.
 T.
 B.
 Cont.

- i-son, e-le - i - son, e - lei -
 le-i-son, e-le - i - son, e - lei - - - son,
 lei - - son, e-lei - son, e - le - - i-son, e - lei - son,
 e e - le - i - son, e - le - i-son, e -
 - - - i - son, e - le - i - son, e - le - i -

7 6 5 4 3 7 9 8 7 9 8 9 8 7
 5 4 3 5 4 3 5 4 3 5 4 3

Fl. I
trvs.
II

Ob. I
d'am.
II

Fag.

VI. I
VI. II

Vla

S. I
- son, e - lei -

S. II
e - le -

A.
e - le - i - son, e - lei - son, e - le - i - son, e - lei -

T.
lei - son, e - le - i - son, e - lei -

B.
son, e - le - i - son, Ky - ri - e e - le -

Cont.

9 8 9 8 7 6 7 6 5 1 6 6 7

I Fl.
 trvs.
 II
 I Ob.
 d'am.
 II
 Fag.
 VI.I
 VI.II
 Vla
 S.I
 S.II
 A.
 T.
 B.
 Cont.

- son, e - lei - - son e -
 - i-son, e - le - -
 - son, e - le - - i -
 - son, e - le - - i -
 - i - son, Ky-ri-e e - le -

8 7 7 8 7 7 7 7 7 7 7 7 7 7 4 5

120

Fl. I
trvs.

Fl. II

Ob. I
dam.

Ob. II

Fag.

VI. I

VI. II

Vla

S. I
le - - i - son, e - le - - i - son, e -

S. II
- - - - - i - son, e - le - - i - son, e - le - -

A.
son, Ky - ri - e e - lei - son, Ky - ri - e e - lei - - son, e -

T.
son, Ky - ri - e e - le - - i - son, e - le - -

B.
- - - - - i - son, Ky - ri - e e - le - -

Cont.

6 6 6 6 5 5 7 6 7 9 6 7 9 6 7 7 6 7

[illegible]

Nº 2

Duetto.

Violino I. II

Soprano I

Soprano II

Continuo

VI. I. II

Cont.

VI. I. II

Cont.

10

VI. I. II

S. I

S. II

Cont.

Chri - - ste, Christe e - lei - - son, e - lei - -

Chri - - ste, Christe e - lei - - son, e - lei - -

p

VI. I. II

S. I

S. II

Cont.

- son, Chri - ste, Christee - le - i - son, e -

- son, Chri - ste, Christee - le -

6 4 7 2 - 6 5 6 6 5 5 7 7 7 7 7

VI.I.II

S.I
le - i - son, e lei - son, Chri -

S.II
- i - son, e - lei - son, Chri -

Cont.

7 6 6 6 6 5 7 —

6 4 2 6 5 6 4 2 7 5 4 6 4

VI.I.II
S.I
S.II
Cont.

20

ste,Christe e - le - i-son, e - lei -

6 4 2 6 5 7 5 6 4 2 6 5 9 4 8 3 7 6 4 2

VI.I.II

S.I

S.II

Cont.

le - - i - son, e - lei - - son, Chri -

- i - son, e - lei - - son, Chri -

6 7 6 6 5 6 6 5 9 8 7 6 6 7 5

5 5 2 3 3 3 3 3 3 3 3 3 3 3

VI.I.II

S.I

S.II

Cont.

- ste, Christe e - le - i - son, e - le -

- ste, Christe e - le - i - son, e - le -

6 5 6 7 7 5 6 6 7 6 9 6 5 7

4 3 3 3 3 3 3 3 3 3 3 3 3 3

30

VI.I.II

S.I

S.II

Cont.

- i - son, e - le - i - son, e - le - i - son.

son, e - le - i - son, e - le - i - son.

7 5 6 4 7 5 6 6 5 7

5 5 3 3 3 3 3 3 3 3 3 3 3 3

VI.I.II

Cont.

7 4 3 6 6 7 7 1 4 3 6 6 7 6 6

5 5 2 3 3 3 3 3 3 3 3 3 3 3 3

VI.II

Cont.

40

VI.II

S.I

S.II

Cont.

Chri - - ste e -

Chri - - ste e -

p

VI.II

S.I

S.II

Cont.

p

le - - i - son, e - le -

le - - i - son, e - lei -

VI.II

S.I

S.II

Cont.

- i - son, Chri - - ste, Christe e - le - - i - son, e - le -

- son, Chri - ste, Christe e - le - - i - son, e - le -

50

VI.II

S.I

S.II

Cont.

- i - son, e - le - i - son, e - le - i -

- i - son, e - le - i - son, e - le - i -

6 5 7 6 9 6 7 5 9 6 5 2 5

VI.II

S.I

S.II

Cont.

son, Christe e - le - i - son.

son, Christe e - le - i - son.

7 5 5 7 5 7 4 6 5 4 6 4 6 5 7 4 6 2

VI.II

Cont.

6 4 6 6 9 3 9 6 6 9 6 5 5 1 6 6 6 4 1

60

VI.II

S.I

S.II

Cont.

p Christe e - le - i - son, e -

p Christe e - le - i - son, e - le - i - son, e - le -

5 6 7 4 7 6 7 1 7 5 6 7 4 5 2

VI.II

S.I
le - i - son, e - le - i - son, e - le - i - son, Chri - ste e - le - i - son, Chri

S.II
- i - son, Chri - ste e - le - i - son, Chri - ste e - le - i -

Cont.

7 6 6 5
4 3 5 4 5 4 7 4

VI.II

S.I
ste e - le - i - son, Chri - ste e - le - i - son, e -

S.II
son, Chri - ste e - le - i - son, Chri - ste e

Cont.

6 7 6 7 4 3 7
2 9 4 5 4 3 7 6 6 7 9 6

VI.II

S.I
le - i - son, e - le - i - son, Chri - ste.

S.II
le - i - son, e - le - i - son, Chri - ste,

Cont.

5 7 5 3 6 4 6 7 6
5 2 2 5 6 5 7 6 5 4 3

70

VI.II

S.I
Christe e - le - i - son, Chri - ste e - le -

S.II
Christe e - le - i - son, Chri - ste e -

Cont.

6 7 4 7 4 6 6 6 7 6 9 6 6 7 8 7 5
3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3

VI.II

S.I

S.II

Cont.

- i - son, e - le - i - son, e - le - i - son, Christe e -

6 5 7 4 3 5 6 5 6 8 7 6 5 5 4 5 8 6 5

VI.II

S.I

S.II

Cont.

le - i - son.

le - i - son.

7 5 4 3 8 7 9 7 4 8 4 3 6 5 8 7 7 1 2 5 4

80

VI.II

Cont.

4 3 5 6 6 6 6 7 6 7 6 6 6 6 7

VI.II

Cont.

6 6 6 6 9 3 9 9 6 6 6 5 6 6 6 5 4 3

Nº 3

Alla breve.

Violino I
Flauto traverso I.II
Oboe d'amore I col Viol. IViolino II
Oboe d'amore II col Viol. II

Viola

Fagotti

Soprano I.II

Alto

Tenore

Basso

Continuo

Vla.

Fag.

T.

B.

Cont.

Ky - ri - e e - lei - son, e - le - i - son, e -

e e - lei - son, e - le - i - son, e -

- le - i - son, Ky - ri - e e - le - i - son, e -

7 6 5 6 6 6 7 6 6 5 6 6 5 6 5 6

1 4 1 4 1 4 3 4 1 5 4 1 1 1

2

10

VLI
Fltr.III
Ob.d.I

VI.II
Ob.d.II

Vla

Fag.

S.I.II

A.
Ky - ri - e e lei - son, e - le - i - son, e -

T.
- le - i - son, e - le - i - son, Ky - ri - e e -

B.
le - i - son, e - le - i - son, e - le - i - son, Ky - ri - e e -

Cont.

6 6 5 6 5 6 5 4 7 6 5 6 6 7 6 6 5 6 6

5 4 3 4 3 4 2 2 1 4 3 2 2 1 2 1 2 1

VLI
Fltr.III
Ob.d.I

VI.II
Ob.d.II

Vla

Fag.

S.I.II

A.
e e lei - son, e - le - i - son, e - le - i son, e -

T.
- le - i - son, Ky - ri - e e lei - son, e -

B.
le - i - son, e - le - i - son, Ky - ri - e e -

Cont.

7 6 5 6 6 6 6 5 6 5 7 5 6 6 6 2

1 4 1 4 1 4 3 3 1 2 1 1 1 1 1 1

VLI
 Fltr.III
 Ob.d.I

VLI
 Ob.d.II

Vla

S.III

A.

T.

Cont.

- le - i - son, Ky - ri-e e - lei-son, e-lei - - son,
 lei - son, Ky - ri-e e-lei - son, Ky-ri - e e-lei -
 le - i - son, Ky-ri-e e - lei-son, e-le - i - son, e -
 7 7 6 6 7 6 5 9 8 7 6 6 5 6 6 6 8 8 8 8 7 6 5 4

20

VLI
 Fltr.III
 Ob.d.I

VLI
 Ob.d.II

Vla

S.III

A.

T.

Cont.

Ky-ri-e e - lei - son, e - le-i - son, Ky - ri-e e -
 - son, e-le-i - son, e - le-i - son, e - le-i -
 le - i - son, e - le-i - son, Ky - ri-e e - le-i -
 7 5 7 5 7 6 7 6 6 6 8 6 6 5

VLI
 Fltr.III
 Ob.d.I
 VLI
 Ob.d.II
 Vla
 Fag.
 S.I.II
 A.
 T.
 B.
 Cont.

le - i - son, e - lei - son, e - le - i - son, e -
 son, Ky - rie e - lei-son, e - le - i -
 son, e - le - i - son, Ky - ri - e - e - lei-son, e - le - i - son, e -
 Ky - ri - e e - lei - son, e - le - i - son, e -

5 9 8 7 6 6 6 5 6 8 8 6 6 7 6 5 6 5
 4 7 6 4 8 5 5 4 4 2 6 8 6 7 6 5 6 5
 2

VLI
 Fltr.III
 Ob.d.I
 VLI
 Ob.d.II
 Vla
 Fag.
 S.I.II
 A.
 T.
 B.
 Cont.

le - i - son, e - le - i -
 son, e - le - i - son, Ky - ri - e e - le - i -
 - le - i - son, Ky - ri - e e - lei - son e - le - i -
 le - i - son, e - le - i - son, Ky - ri -

7 6 7 4 8 6 6 6 9 8 7 6 7 6 6 5 6 5 6 6 5
 5 5 9 8 6 6 6 7 6 5 4 7 6 6 5 6 5 6 5
 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2

30

VI.I
Fltr.III
Ob.d.I

VI.II
Ob.d.II

Vla

Fag.

S.II

A.

T.

B.

Cont.

son, Ky - ri - e e - le - i - son, e -
son, Ky - ri - e e - le - i -
son, Ky - ri - e e - le - i - son, Ky - ri - e e -
e e - le - i - son, Ky - ri - e e - lei - son, e -

6 7 5 f 6 3 8 8 — 7 8 7 2 6 6 7 7 6 5 6 6 6
4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4
2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2

VI.I
Fltr.III
Ob.d.I

VI.II
Ob.d.II

Vla

Fag.

S.II

A.

T.

B.

Cont.

le - i - son,
son, Ky - ri - e e - lei - son, e - le - i - son, Ky - ri - e e -
le - i - son, Ky - ri - e e - lei - son, e - le - i - son, Ky -
le - i - son,

6 5 5 6 4 4 7 8 4 6 6 6 5 6 5 6 9 8 7 6
4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4
2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2

40

V.I
Fl.tr.III
Ob.d.I

V.II
Ob.d.II

Vla

Fag.

S.I.II

A.

T.

B.

Cont.

Ky - ri - e e - lei - son, e - le - i -

le - i - son, Ky - ri - e e - lei -

- ri - e e - le - i - son, Ky - ri - e e -

Ky - ri - e e - lei - son, e -

6 5 9 8 5 9 7 7 6 6 6 6 5 6 6

5 2 5 3 4 2

V.I
Fl.tr.III
Ob.d.I

V.II
Ob.d.II

Vla

Fag.

S.I.II

A.

T.

B.

Cont.

son, Ky - ri - e e - le -

son, Ky - ri - e e - lei

le - i - son, Ky - ri - e e - le -

le - i - son, Ky - ri - e e - lei -

6 6 6 6 7 7 6 5 7 9 3

2 3 4 3 2 2 5 5 5 5 5

VLI
 Fltr.III
 Ob.d.I
 VLI
 Ob.d.II
 Vla
 Fag.
 S.I.II
 A.
 T.
 B.
 Cont.

- i - son, e - le - - i - son, e -
 son, Ky - ri - e e - le - - i - son, e - le -
 - i - son, e - lei - son, e - le - i - son, Ky - ri - e e -
 - son, e - le - i - son, e - lei - son,

6 9 7 6 5 8 8 6 4 5 6 5 5 2

VLI
 Fltr.III
 Ob.d.I
 VLI
 Ob.d.II
 Vla
 Fag.
 S.I.II
 A.
 T.
 B.
 Cont.

le - i - son, e - - le - i - son, Ky - ri - e e -
 - i - son, e - le - - i - son, Ky - ri -
 le - i - son, Ky - ri - e e - le - i - son,
 Ky - ri - e e - le - - i - son,

6 5 6 6 5 6 5 6 6 5 4 6 9 7

VII
Fltr.III
Ob.d.I
 VI.II
Ob.d.II
 Vla
 Fag.
 S.II
 A.
 T.
 B.
 Cont.

le - i - son, Ky - ri - e e - le - i - son, Ky - ri - e e -
 e e - le - i - son, Ky - ri - e e - le - i - son, Ky - ri - e e -
 Ky - ri - e e - le - i - son, Ky - ri - e e - lei - son, e - le - i -
 Ky - ri - e e - lei - son, Ky - ri - e e - lei -

5 6 6 6 7 5 5 6 6 8 7 6 7 7 6 8
 4 4 4 9 3 5 6 5 4 5 4 5 1
 2 2

VII
Fltr.III
Ob.d.I
 VI.II
Ob.d.II
 Vla
 Fag.
 S.II
 A.
 T.
 B.
 Cont.

lei - son, e - le - i - son, Ky - ri - e e - le - i - son.
 lei - son, e - le - i - son, Ky - ri - e e - le - i - son.
 son, e - lei - son, Ky - ri - e e - lei - son, e - le - i - son.
 - son, e - le - i - son, Ky - ri - e e - lei - son, e - le - i - son.

1 6 6 6 6 5 7 6 5 9 8 7 6 6 5 1
 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4
 2 2

II. GLORIA.

Nº 4

Vivace.

Tromba I

Tromba II

Tromba III

Timpani
in D.A.

Flauto traverso I
Oboe I

Flauto traverso II
Oboe II

Fagotti

Violino I

Violino II

Viola

Continuo

5 2 5 4 2 6 6

10

Tr. I

Tr. II

Tr. III

Timp.

Fl. tr. I
Ob. I

Fl. tr. II
Ob. II

Fag.

VI. I

VI. II

Vla.

Cont.

6 4 5 3 5 6 5 7 6 5 6

20

Tr. I

Tr. II

Tr. III

Timp.

Fl. tr. I
Ob. I

Fl. tr. II
Ob. II

Fag.

VI. I

VI. II

Vla.

Cont.

6 5 7 6 6 5 6 5

Tr.I

Tr.II

Tr.III

Timp.

Fltr.I
Ob.I

Fltr.II
Ob.II

Fag.

VI.I

VI.II

Vla.

S.I

S.II

A.

T.

B.

Cont.

Glo-ri-a

Glo-ri-a

Glo - - ri-a in ex-cel -

Glo - - ri-a

Glo-ri-a

6 5 6 5 6 4 3 6 4 3 6

30

Tr. I

Tr. II

Tr. III

Timp.

Fl. tr. I
Ob. I

Fl. tr. II
Ob. II

Fag.

VI. I

VI. II

Vla.

S. I
in ex - cel.sis, in ex.cel.sis De - o,

S. II
in ex.cel.sis, in ex.cel.sis De - o,

A.
- - - - sis De - o,

T.
in ex.cel - - sis De - o,

B.
in ex - cel.sis, in ex.cel.sis De - o,

Cont.

6 6 7 6 5 6 7 6 5
4 4 4 4 3 4 4 4
2 2 2 2 3 2 2 2

40

Tr.I

Tr.II

Tr.III

Timp.

Fl.tr.I
Ob.I

Fl.tr.II
Ob.II

Fag.

VI.I

VI.II

Vla.

S.I

S.II

Cont.

glo - ri - a

glo -

6 5 7 6 4

Tr. I

Tr. II

Tr. III

Timp.

Fl. tr. I
Ob. I

Fl. tr. II
Ob. II

Fag.

VI. I

VI. II

Vla.

S. I
in ex - cel - sis De - o, in ex - cel -

S. II
- ri - a in ex - cel - sis De - o, in ex - cel -

A.
glo - ri - a in ex - cel - sis, in ex - cel - sis De - o,

T.
glo - ri - a in ex - cel - sis, in ex - cel - sis De - o,

B.
glo - ri - a in ex - cel - sis, in ex - cel - sis De - o, in ex -

Cont.

1 6 4 7 1 6 5 5
2 2 4 4 4 1 1

Fltr.I
Ob.I

Fltr.II
Ob.II

Fag.

VI.I

VI.II

Vla

S.I

S.II

A.

T.

B.

Cont.

in ex-cel-sis, in ex-cel-sis, in ex-cel-sis, in ex-cel-sis, in ex-cel-sis De-o, in ex-cel-sis De-o, glo-

6 7 9 8 5 6 — 6 7 9 8 5 5
5 # 7 6 #

60

Fltr.I
Ob.I

Fltr.II
Ob.II

Fag.

VI.I

VI.II

Vla

S.I
- sis, glo - ri-a, glo - ri-a in ex-cel - sis De -

S.II
cel - sis De - o, glo - ri-a in ex-cel - sis De -

A.
glo-ri-a in ex - cel - sis De-o, in ex - cel - sis De -

T.
glo-ri-a in ex - cel - sis De - o, in ex-cel - sis De -

B.
- ri-a in ex - cel - sis De - o, glo-ri-a in ex-cel - sis De -

Cont.

6 5 1 9 8 6 5 9 8 5 6 5 6 6 6 6 5 1

70

Tr. I

Tr. II

Tr. III

Timp.

Fl. tr. I
Ob. I

Fl. tr. II
Ob. II

Fag.

VI. I

VI. II

Vla.

S. I

S. II

A.

T.

B.

Cont.

o,

o,

o,

o,

5
2

4
2

7

6
3

5

glo -

glo -

Tr. I

Timp.

Fl. tr. I
Ob. I

Fl. tr. II
Ob. II

Fag.

VI. I

VI. II

Vla.

S. I

S. II

A.

T.

B.

Cont.

glo - ri -

glo - ri -

- ri - a in ex - cel - sis, glo - ri -

- ri - a in ex - cel - sis, glo - ri - a in ex - cel - sis, glo - ri -

glo - ri - a in ex - cel - sis - De -

7 1 6 5 6 5 5 2 6

80

Tr. I

Tr. II

Tr. III

Timp.

Fl. tr. I
Ob. I

Fl. tr. II
Ob. II

Fag.

Vi. I

Vi. II

Vla.

S. I
a,
glo-ri-a, glo-ri-a in ex-

S. II
a,
glo-ri-a, glo-ri-a in ex-

A.
a,
glo-ri-a

T.
a,
glo-ri-a, glo-ri-a

B.
o,
glo-ri-a, glo-ri-a

Cont.

5 6
4 4
2

6 6

6 4

5 3

Tr. I

Tr. II

Tr. III

Timp.

Fl. tr. I
Ob. I

Fl. tr. II
Ob. II

Fag.

Vi. I

Vi. II

Vla.

S. I
cel - sis, in ex - cel - sis,

S. II
cel - sis, in ex - cel -

A.
in ex - cel -

T.
in ex - cel - sis in ex - cel -

B.
in ex - cel - sis De - o, in ex - cel - sis De -

Cont.

5 6 7 9 8 5 6 8 5 6 7 9 8 5
5 7 6 7 6 8

Tr.I

Tr.II

Tr.III

Timp.

Fl.tr.I
Ob.I

Fl.tr.II
Ob.II

Fag.

VI.I

VI.II

Vla

S.I
in ex - cel - sis De - o, glo - ri - a in ex - cel -

S.II
- sis, glo - ri - a, glo - ri - a in ex - cel -

A.
- sis, glo - ri - a in ex - cel - sis De - o, in ex - cel -

T.
- sis, glo - ri - a in ex - cel - sis De - o, in ex - cel -

B.
o, glo - ri - a in ex - cel - sis De - o, glo - ri - a in ex - cel -

Cont.

6 5 6 5 6 5 6 5 4 6

100 *tr*

Tr.I

Tr.II

Tr.III

Timp.

Fl.tr.I
Ob.I

Fl.tr.II
Ob.II

Fag.

VI.I

VI.II

Vla

S.I
sis De - o et in ter-ra pax, et in

S.II
sis De - o et in ter-ra pax, et in

A.
- sis De - o et in ter-ra pax, et in

T.
- sis De - o et in ter-ra pax, pax,

B.
sis De - o et in ter-ra, in ter-ra pax, pax,

Cont.

6 5 4 3 2 6 7 7 5 6 7 6 7 5 7 8
4 3 2 4 4 4 4 4 4 4 4 4 4 4 4 4

Fltr. I
Ob. I

Fltr. II
Ob. II

Fag.

VI. I

VI. II

Vla.

S. I
ter-ra pax — ho - mi - ni - bus, et in

S. II
ter-ra pax, pax ho - mi - ni - bus, et — in

A.
ter-ra pax, in ter-ra pax ho - mi - ni - bus, et — in ter-ra pax,

T.
— et in ter-ra pax ho - mi - ni - bus, et in ter-ra pax,

B.
— et — in ter-ra pax,

Cont.

7 5 6 6 7 6 9 8 7 6 2
4 3 5 5 6 4 5 6 5 4 4
5 3 4 4 4 4 4 4 4 2

110

Fl.tr.I
Ob.I

Fl.tr.II
Ob.II

Fag.

VI.I

VI.II

Vla

S.I
ter-ra pax, in ter-ra pax, pax ho - mi - ni-bus bo-nae vo-lun.

S.II
ter-ra pax, in ter-ra pax, et in terra pax ho-mi-ni-bus bonae volun.

A.
pax, et in ter-ra pax, et in terra pax ho-mi-ni-bus bo - nae vo-lun.

T.
pax, et in ter-ra pax, et in terra pax ho-mi-ni-bus bonae

B.
et in ter - - ra pax ho - mi - ni - bus bo - nae - vo - lun.

Cont.

5 6 6 7 6 f 6 6 6 6 5 6
8 4 4 5 4 f 4 4 5 2 4

Fl.tr.I
Ob.I

Fl.tr.II
Ob.II

Fag.

VI I

VI II

Vla

S. I
ta - - tis,

S. II
ta - - tis,

A.
ta - - tis,

T.
volun - ta - tis,

B.
ta - - tis,

Cont.
Tasto solo

6 5
4 1

6 4 3
2 1

Detailed description: This is a page of a musical score, page 64, featuring an orchestra and voices. The orchestration includes Flute I and Oboe I, Flute II and Oboe II, Bassoon, Violin I and II, Viola, Soprano I and II, Alto, Tenor, Bass, and Contrabass. The key signature has two sharps (F# and C#), and the time signature is 6/4. The vocal parts (Soprano I, Soprano II, Alto, Tenor, Bass) have lyrics in Italian. The Contrabass part includes a 'Tasto solo' section. The page number '64' is in the top left corner. The score is divided into measures by vertical bar lines. The vocal parts enter in measure 64 with the lyrics 'ta - - tis,'. The instrumental parts provide accompaniment. The Contrabass part has a 'Tasto solo' section starting in measure 65. The page number '64' is in the top left corner. The score is divided into measures by vertical bar lines. The vocal parts enter in measure 64 with the lyrics 'ta - - tis,'. The instrumental parts provide accompaniment. The Contrabass part has a 'Tasto solo' section starting in measure 65. The page number '64' is in the top left corner.

Fl.tr.I
Ob.I

Fl.tr.II
Ob.II

Fag.

VI.I

VI.II

Vla

S.I

Cont.

120

et in - ter - ra

6

Fl.tr.I
Ob.I

Fl.tr.II
Ob.II

VI.I

VI.II

Vla

S.I
pax ho-mi-ni-bus bonae volun - ta - - tis, bo - nae vo - - lun ta - -

A.
et in

Cont.

Fl.tr.I
Ob.I

Fl.tr.II
Ob.II

Vi.I

Vi.II

Vla

S.I

A.

T.

Cont.

ter - ra pax ho-mi-ni - bus bonae vo-lun - ta - tis, homi-ni-bus bo -

tis, bo - nae vo - - lun - et

6 5 6 5 6 6 4 5 5 5 6

130

Fl.tr.I
Ob.I

Fl.tr.II
Ob.II

Vi.I

Vi.II

Vla

S.I

A.

T.

Cont.

- nae vo-lun-ta - - tis, in ter - ra pax ho-mi-nibus bo -

ta - - tis, ho - mini -

in - ter - ra pax homi - ni-bus bonae vo-lun - ta - - tis, bo - nae

9 8 5 6 4 4 6 5 6 7 6 6 5 8

Fl.tr.I
Ob.I

Fl.tr.II
Ob.II

VI.I

VI.II

Vla

S.I
- nae vo-lun-ta-tis, pax, pax, pax, pax, in ter - ra pax, —

A.
bus bo - - - nae vo-lun - ta - - - tis, in ter - - ra pax — ho-

T.
vo - - lun-ta - - -

B.
et — in — ter - ra — pax ho-mi-ni - bus bonae volun - ta - -

Cont.

5 6 9 3 6 6 5 6 1 6 6 5 1

Fl.tr.I
Ob.I

Fl.tr.II
Ob.II

VI.I

VI.II

Vla

S.I
— pax ho-mi - nibus bonae vo - lunta - - - tis, bo -

S.II
et in ter - ra pax ho-mi-nibus bonae volun -

A.
minibus bo - nae volun-ta - - - - - tis, pax ho-mi-nibus bonae

T.
tis, ho - minibus bo - - - nae volun - ta - - - - -

B.
tis, bo - nae vo - - lun-ta - - - - -

Cont.

6 7 7 8 6 5 6 6 7 5 6 6 6 6 6 6

Tr. I

Tr. II

Fl.tr. I
Ob. I

Fl.tr. II
Ob. II

Fag.

VI I

VI II

Vla

S. I
- nae vo - lun-tatis, bonae vo - lun-tatis, et in -

S. II
ta - - - tis, bo - nae vo-lun-tatis, et in -

A.
vo-lun-ta - tis, bo - nae vo-lun-ta - tis, et in ter -

T.
- - - - tis, bo - nae volun-ta - tis, et in ter -

B.
- - - - tis, bo - nae vo-lun-ta - tis, et in ter -

Cont.

6 5 6 7 6 7

4 4 1 1

Tr.I

Tr.II

Tr.III

Timp.

Fl.tr.I
Ob.I

Fl.tr.II
Ob.II

Fag.

VI.I

VI.II

Vla.

S.I
ter-ra pax, et in ter-ra pax, et in ter-ra pax homi-ni-

S.II
ter-ra pax, et in terra pax, et in ter-ra pax homini-

A.
- ra pax, et in ter - ra pax, et in ter - - ra pax ho-

T.
- ra pax, et in ter - ra pax, in ter - - ra pax ho-

B.
- ra pax, et in te - - ra pax, et in ter - ra pax ho-

Cont.

7 7 7 7 7 7 6 5

Tr.I

Tr.II

Tr.III

Timp.

Fl.tr.I
Ob.I

Fl.tr.II
Ob.II

Fag.

VI.I

VI.II

Vla

S.I
bus bonae volun ta - - - tis, bo - nae vo - - lun ta - - -

S.II
bus bonae vo - - lun-ta - tis, bo - nae vo-lun-ta - - tis,

A.
mi-nibus bonae vo-lun-ta - tis, bonae volun-ta - tis, et in ter - ra

T.
mi-nibus bonae vo-lun-ta - tis, bonae volun-ta - - - tis,

B.
mi-nibus bonae vo - lun - ta - tis, bonae vo-lun-ta - - tis,

Cont.

4 6 6 6 6 6 7 7 5 6 6 6

2 5 4 8 6 7 7 1 6 6

150

Fl.tr.I
Ob.I

Fl.tr.II
Ob.II

VI.I

VI.II

Vla

S.I

A.

T.

Cont.

- tis, ho-mi-ni-bus bo-nae vo-lun-

pax ho-mi-ni-bus bonae volun-ta-tis, bo-nae vo-lun-ta-tis, et in-

5 6 7 5 6 6 5 5 5 6 6 5

[illegible]

[illegible]

Tr. I

Tr. II

Tr. III

Timp.

Fl.tr. I
Ob. I

Fl.tr. II
Ob. II

Fag.

Vl. I

Vl. II

Vla

S. I
- - ni - bus, pax ho - mi - nibus bonae vo - lunta -

S. II
et in ter - ra pax ho - mi - ni - bus bonae vo - lun - ta -

A.
vo - lunta - tis, pax, pax, pax, pax ho - mi - nibus bonae vo - lunta -

T.
vo - lunta - tis, pax, pax, pax, pax ho - mi - ni - bus bonae vo - lunta -

B.
vo - lunta -

Cont.

160

Tr. I

Tr. II

Tr. III

Timp.

Fltr. I
Ob. I

Fltr. II
Ob. II

Fag.

VI. I

VI. II

Vla.

S. I
tis,
bo - nae vo - - lun -

S. II
tis,
bo - - nae vo-lun -

A.
tis,
bo - nae vo-lun-ta - -

T.
tis,
bo - nae vo-lun-ta - -

E.
tis,
bo - nae vo-lun-ta - -

Cont.

6 7 7 1

6 7 4 5 6 7 1

6 7 7 1

Tr.I

Tr.II

Tr.III

Timp.

Fl.tr.I
Ob.I

Fl.tr.II
Ob.II

Fag.

Vl.I

Vl.II

Vla.

S.I
tatis, pax ho - mi - nibus bonae volunta - tis, et in - ter - ra

S.II
tatis, pax ho - mi - nibus bonae volunta - tis, et in - ter - ra

A.
tis, pax, pax ho - mi - nibus bonae volunta - tis, in terra

T.
tis, pax ho - mi - nibus bonae vo - lun - ta - tis, et in ter - ra

B.
tis, pax, pax, pax, et in ter - ra

Cont.

7 7 7

Tr.I

Tr.II

Tr.III

Timp.

Fl.tr.I
Ob.I

Fl.tr.II
Ob.II

Fag.

Vl.I

Vl.II

Vla

S.I
pax, et in ter-ra pax, et in ter-ra pax

S.II
pax, et in ter-ra pax, et in ter-ra pax ho -

A.
pax, in terra pax, in terra pax, et in

T.
pax, et in ter-ra pax, et in ter-ra pax, et in

B.
pax, et in ter-ra pax, et in ter-ra pax, in ter-ra

Cont.

1
7
1
7
6
4
2
6
5
6

Tr. I

Tr. II

Tr. III

Timp.

Fltr. I
Ob. I

Fltr. II
Ob. II

Fag.

Vi. I

Vi. II

Vla.

S. I
ho - mi - ni - bus bo - nae vo - lun - ta - - - tis, homi - ni - bus bo - -

S. II
mi - ni - bus bo - - nae vo - lun - ta - - - tis, et

A.
ter - ra pax ho - mi - ni - bus bonae volun - ta - - - tis, bo - nae vo - - lun -

T.
ter - ra pax ho - mi - - nibus bonae volun - ta - - - tis, in ter - - ra

B.
pax - ho - mi - ni - bus bonae vo - lun - ta - - - tis, et in ter - ra

Cont.

7 8 7 6 7 1 6 6 6 5 1 6 5 6 5

Nº5. Aria.

Violino Solo

Violino I

Violino II

Viola

Continuo

The first system of the musical score for 'Nº5. Aria.' features five staves. The Violino Solo part begins with a treble clef, a key signature of two sharps (F# and C#), and a 6/8 time signature. It contains a melodic line with eighth and sixteenth notes. The Violino I and Violino II parts are grouped with a brace and contain rests followed by a single eighth note. The Viola part also has a rest followed by a single eighth note. The Continuo part is in the bass clef and provides a rhythmic accompaniment with eighth notes. Fingering numbers (6, 6, 6, 6, 6, 6) are written below the Continuo staff.

Vi. Solo

Vi. I

Vi. II

Vla

Cont.

The second system of the musical score continues the composition. The Vi. Solo part features a more complex melodic line with slurs and ties. The Vi. I and Vi. II parts have rests followed by eighth notes. The Vla part has a rest followed by eighth notes. The Cont. part continues the rhythmic accompaniment. Fingering numbers (6, 7, 1, 6, 2, 6, 6, 7, 1, 6) are written below the Continuo staff.

Vi. Solo

Vi. I

Vi. II

Vla

Cont.

The third system of the musical score shows further development of the themes. The Vi. Solo part has a dense, fast-moving melodic line. The Vi. I and Vi. II parts have eighth notes. The Vla part has eighth notes. The Cont. part continues the accompaniment. Fingering numbers (7, 6, 6, 7, 6, 6, 6, 6, 7, 6, 6) are written below the Continuo staff.

VI.Solo

VI.I

VI.II

Vla

Cont.

VI.Solo

VI.I

VI.II

Vla

Cont.

VI.Solo

VI.I

VI.II

Vla

Sop. II

Cont.

Vl. Solo
 Vl. I
 Vl. II
 Vla
 Sop. II
 Cont.

pp
pp
pp
 da -
pp 7^h 6^h

Vl. Solo
 Vl. I
 Vl. II
 Vla
 Sop. II
 Cont.

- - - mus te, lau - da - mus te, lau -
 6 6 6 6 6 6 7 6 7 7

Vl. Solo
 Vl. I
 Vl. II
 Vla
 Sop. II
 Cont.

da - - - mus te, be - ne - di - - ci mus te,

6 7 4f

Vl. Solo
 Vl. I
 Vl. II
 Vla
 Sop. II
 Cont.

a - - - do - ra - -

Tasto solo

6 4

Vl.Solo
 Vl.I
 Vl.II
 Vla
 Sop.II
 Cont.

- - - - - mus te, glo - ri - fi - ca - - mus te, lau -

6 6 1 6 7 6 7 7 7 1

Vl.Solo
 Vl.I
 Vl.II
 Vla
 Sop.II
 Cont.

damus te, be-ne-di-ci-mus te, a-do-ra - - - - - muste, glo-

7 7 1 5 6 5 6 5 6 5 5 6 5 6 5 6

Vl.Solo
 Vl.I
 Vl.II
 Vla
 Sop.II
 Cont.

ri - fi - ca - mus te;

6 4 2
 6 4 5
 7 9 5 6
 7 1
 6 6 5

Vl.Solo
 Vl.I
 Vl.II
 Vla
 Sop.II
 Cont.

6 6 5
 6 4 5
 7 1
 1 1
 8

30

VI.Solo

VI.I

VI.II

Vla

Sop.II

Cont.

lau - da - mus te, be - ne -

VI.Solo

VI.I

VI.II

Vla

Sop.II

Cont.

di - ci-mus te, a-do-ra-mus te, glo-ri-fi-ca-mus te,

Vl.Solo
 Vl.I
 Vl.II
 Vla
 Sop.II
 Cont.

glo - ri - fi - ca - - - - - mus te, glo -

6 4/2 6 7 7 5 6 7 9 8 7 1 6 6

2 2 2 2 2 2 2 2 2 2 2 2

Vl.Solo
 Vl.I
 Vl.II
 Vla
 Sop.II
 Cont.

ri - - fi - ca - mus te;

6 6 5 6 6 6 6 6 6 6 6 6

5 4 5 4 5 5 5 5 5 5 5 5

1 1 1 1 1 1 1 1 1 1 1 1

Vl.Solo
 Vl.I
 Vl.II
 Vla
 Cont.

Figured bass for Contrabass:
 Measure 37: 6, 6, 7, 4, 1, 6
 Measure 38: 7, 1, 6, 5, 7, 6

40
 Vl.Solo
 Vl.I
 Vl.II
 Vla
 Sop.II
 Cont.

Lyrics for Soprano II:
 a - do - ra - - - mus te, glo - ri - - fi -

Figured bass for Contrabass:
 Measure 40: 6, 6, 6, 5, 1
 Measure 41: 6, 5, 6, 7, 2, 2

Sop.II
 Cont.

Lyrics for Soprano II:
 ca - - - - mus te, glo - ri - fi - ca - mus te, glo -

Figured bass for Contrabass:
 Measure 42: 7, 5, 7, 6, 4, 5, 6
 Measure 43: 4, 2, 6, 4, 2, 6

Sop. II

ri - fi - ca -

Cont.

5 6 6 7 7 7 7 6 6 6

2 2 2 2 2 2 2 2 2 2

VI. Solo

VI. I

VI. II

Vla

Sop. II

Cont.

- mus te, lau - da -

6 6 6 6 6 6 6 6 6 6

2 2 2 2 2 2 2 2 2 2

VI. Solo

VI. I

VI. II

Vla

Sop. II

Cont.

- mus te, lau - mus te,

50

6 6 6 6 6 6 6 6 6 6

2 2 2 2 2 2 2 2 2 2

Vl.Solo
 Vl.I
 Vl.II
 Vla
 Sop.II
 Cont.

la - da - - - mus - - - te, la - -

7 6 7 7 6 7 4

Vl.Solo
 Vl.I
 Vl.II
 Vla
 Sop.II
 Cont.

da - - - - mus te, be-ne-di-cimus te, a-do-ra - mus te, glo -

6 6 7 1 6 6 6 7

Vl.Solo
 Vl.I
 Vl.II
 Vla
 Sop.II
 Cont.

ri - - fi - ca - mus te, lau - - damus te, bene - di - ci - mus te, a - -

7 6 7 7 7 7 6 7 7 7 6

Vl.Solo
 Vl.I
 Vl.II
 Vla
 Sop.II
 Cont.

- - - - - dora - - - mus, glo - ri - fi - ca - mus te.

5 6 5 6 5 6 5 6 6 6 6 6 5 6 6 6 5 7 5 1

VI.Solo

VI.I

VI.II

Vla

Cont.

60

VI.Solo

VI.I

VI.II

Vla

Cont.

Nº 6.

Violino I
Flauto traverso I II
Oboe I col Violino I
Violino II
Oboe II col Violino II

Viola

Fagotti

Soprano I II

Alto

Tenore

Basso

Continuo

6 5 6 5 6 6 7 6 6 4 7 6

VI. I
Fl. tr. II
Ob. I
VI. II
Ob. II

Vla

Fag.

S. I II

A.

T.

B.

Cont.

7 4 6 4 6 6 6 7 4 3

10

VI.I
Fltr.III
Ob.I

VI.II
Ob.II

Vla

Fag.

S.II

A.

T.

B.

Cont.

glo - ri-am tu - am, gra -

ri-am tu - am, gra -

am, gra - ti-as a -

gra - ti-as a -

5 6 7 4 5 7 6 6 5 2 6 4 6 4

VI.I
Fltr.III
Ob.I

VI.II
Ob.II

Vla

Fag.

S.II

A.

T.

B.

Cont.

ti-as a - gimus ti - bi,

ti-as a - gimus ti - bi, gra -

gimus ti - bi, gra - ti-as a -

gimus ti - bi pro-pter magnam glo -

7 6 6 6 6 4 5 4 8 5 6 9 6 6 6 6 7

Tr. I

Fltr. I II
Ob. I

Fltr. II
Ob. II

Vla

Fag.

S. I II

A.

T.

B.

Cont.

gra - - - ti-as a - - - gimus ti - - bi,
- tias a - - - gimus ti - - bi, gra - - - ti-as
- gimus ti - - bi, gra - - - ti-as a - - - gimus ti - -
- riam propter magnam glo-riam tu - am, gra - - -

7 6 5 5 7 5 7 6 5 6 5 7 6 5 6 5

20

Fltr. I II
Ob. I

Fltr. II
Ob. II

Vla

Fag.

S. I II

A.

T.

B.

Cont.

pro - pter magnam glo - riam tu -
a - - - gimus ti - - bi pro - pter magnam glo -
bi, a - - - gimus ti - - bi pro -
- ti-as a - - - gimus ti - - bi

6 7 6 5 4 6 5 3 5

VI.I
 Fl.tr.I II
 Ob.I
 VI.II
 Ob.II
 Vla
 Fag.
 S.I II
 A.
 T.
 B.
 Cont.

am, pro - pter ma-gnam glo-riam tu - am, pro -
 - ri-am tu - am, pro - pter ma-gnam
 - pter magnam glo - - - - - ri-am tu -
 pro - - pter magnam glo -

6 8 9 6 8 6 9 2 6
 4 5 2 5 4 5 2

Trb.I
 VI.I
 Fl.tr.I II
 Ob.I
 VI.II
 Ob.II
 Vla
 Fag.
 S.I II
 A.
 T.
 B.
 Cont.

- pter ma-gnam glo - - - - - ri-am tu - am, gra -
 glo-riam tu - am, gra - - - - - tiasa -
 am propter magnam gloriam tu - am, gra - - - - - tias
 - - - - - ri-am tu - am, pro - pter magnam glo-ri-am tu - ani,
 9 6 6 5 6 4 7 7 6 5
 5 2 3 2 2 2 5 5 2

Tr. I

VI. I
Fl. tr. II
Ob. I

VI. II
Ob. II

Vla

Fag.

S. III

A.

T.

B.

Cont.

- ti-as a - - gimus ti-bi pro - pter magnam gloriam tu - am, gra -

- gimus ti - bi propter magnam glo - ri-am tu - am, gra -

a - - gimus ti - bi, gra - - ti-as a -

gra - - ti-as a - - - gimus

6 5 6 4 3 6 6 7 6 3 5 4 3 6

6 2 5 6 4 3 6 6 7 6 3 5 4 3 6

Tr. I

Tr. II

VI. I
Fl. tr. II
Ob. I

VI. II
Ob. II

Vla

Fag.

S. III

A.

T.

B.

Cont.

- ti-as a - - - gimus ti - bi,

- ti-as a - - gi-mus ti - bi, gra - - ti-as

- gi-mus ti-bi propter ma - gnam glo - ri-am tu - am, gra -

ti - bi pro - pter magnam gloriam tu - am,

7 6 5 6 6 6 5 6 5 6 4 7 5 6 6 7 5

6 2 5 6 4 3 6 6 7 6 3 5 4 3 6

Tr. I

Tr. II

Tr. III

Timp.

VI. I
Fl. tr. I II
Ob. I

VI. II
Ob. II

Vla.

Fag.

S. I II

A.

T.

B.

Cont.

gra - - - tias a - - - gimus ti - - bi pro - pter magnam

a - - - - gimus ti - - bi pro - pter magnam glo - - -

- tias a - - - gimus ti - bi, a-gimus ti - bi pro - pter

gra - - - ti-as a - - - gimus ti - - - bi pro -

7 7 6 6 6 9 8 7 6 5 6 7 6 4 3
2 3 4 5 5 2 5 3 4 6 7 8 4 3

40

Tr. I

Tr. II

Tr. III

Timp.

VI I
Fltr II
Ob I

VI II
Ob II

Vla

Fag.

S. I II

A.

T.

B.

Cont.

glo - riam tu -

- riam tu - am, pro - pter magnam gloriam tu - am, gra - tias

ma - gnam glo - riam tu - am, pro - pter magnam glo - riam tu - am, gra -

pter magnam glo - riam tu -

6 6 9 6 6 5 4 3 6 7 4 3 6 6 6
2 5 2 3 4

Tr.I

Tr.II

Tr.III

Timp.

Vl.I
Fl.tr.III
Ob.I

Vl.II
Ob.II

Vla

Fag.

S.III
am, pro-pter ma - gnam glo - - - riam tu - am.

A.
a - gimus ti-bi pro - pter ma - gnam glo - - riam tu - - am.

T.
- ti - as a - gimus ti-bi propter ma - gnam glo - riam tu - - am.

B.
- - - - am, pro-pter magnam glo - riam tu - - am.

Cont.

1 3 6 8 9 8 7 6 7 6 6 4 3

Nº 7. DUETTO.

Flauto traverso

Violino I

Violino II

Viola

Continuo

con sordino

con sordino

con sordino

pizz.

The first system of the musical score features five staves. The Flauto traverso (Flute) plays a melodic line with eighth and sixteenth notes. Violino I and Violino II, both marked 'con sordino' (with mute), play a similar melodic line. The Viola also plays a melodic line, also marked 'con sordino'. The Continuo (Cello) plays a bass line, marked 'pizz.' (pizzicato), with fingerings 6, 6, 6, 6, 6, 6, 6, 5, 9, 6, 5, 6, 6, 6, 6. The key signature is one sharp (F#) and the time signature is common time (C).

Fl. trvs.

VI. I

VI. II

Vla

Cont.

Tasto solo

The second system of the musical score continues the piece. The Flauto traverso (Flute) plays a melodic line. Violino I and Violino II play a melodic line. The Viola plays a melodic line. The Continuo (Cello) plays a bass line, marked 'Tasto solo' (Tasto solo). The key signature is one sharp (F#) and the time signature is common time (C).

Fl. trvs.

VI. I

VI. II

Vla

Cont.

The third system of the musical score continues the piece. The Flauto traverso (Flute) plays a melodic line. Violino I and Violino II play a melodic line. The Viola plays a melodic line. The Continuo (Cello) plays a bass line. The key signature is one sharp (F#) and the time signature is common time (C).

10

Fl. trvs.

VI.I

VI.II

Vla.

Cont.

Fl. trvs.

VI.I

VI.II

Vla.

Cont.

Fl. trvs.

VI.I

VI.II

Vla.

S.I

T.

Cont.

p

p

Do - mi - ne Fi - li u - ni - ge -

Do - mi - ne De - - us, rex coe - le -

20

Fl. trvs.

Vl. I

S. I

T.

Cont.

- ni-te Je - su Chri - ste al-

- stis, De - us Pa - ter o -

6 6 6 7 6 6 5 3 5 6 6 6 5

Fl. trvs.

Vl. I

Vl. II

Vla

S. I

T.

Cont.

tis - si-me!

mni - po-tens!

6 6 6 5 5 4 3 5 3 7 5 4 3

Fl. trvs.

Vl. I

Vl. II

Vla.

S. I.

T.

Cont.

Do - mi-ne De - - - us, rex coe - le - - -

Do - mi-ne Fi - li u - ni - ge - - -

Fl. trvs.

VI. I

VI. II

Vla.

S. I

T.

Cont.

80

- stis, De - us Pa - ter o - mni - po - tens,

- ni - te Je - su Chri - ste al - tis - si - me,

7^b 6 6 5 5 6 6 6 6 6 6 6 6

5^b 4 3 4 5 4 5 5 5 5 5 5 5

Fl. trvs.

VI.I

VI.II

Vla

S.I
Do-mi-ne De - - us, rex coe - le - -

T.
Do-mi-ne Fi - - - li u-ni - ge - -

Cont.

Fl. trvs.

VI.I

VI.II

Vla

S.I
-stis! Do-mi-ne Fi - - - li

T.
- ni-te! Do-mi-ne De - - us, rex coe - le - -

Cont.

Fl. trvs.

VI. I

VI. II

Vla

S. I
u - ni - ge - - - ni - te Je - su Christe al -

T.
- - - - - stis, De - us Pa - ter o -

Cont.

6 4 6 3 6 4 3 8 9 8 6 3 6 4 2

40

Fl. trvs.

VI. I

VI. II

Vla

S. I
tis - si - me, Do - - - mi - ne Fi - li,

T.
mni - po - tens, De - - - - us Pa - ter, Do -

Cont.

6 9 8 6 5 3 5 6 6 6 5 9 8 6 4 6 6

VI.I

VI.II

Vla

S. I
Do - - - - - mi-ne Fi - li u - ni-ge - ni-te Je - su

T.
- mi-ne De - us, rex coe-le - stis, De-us

Cont.

9 3 9 3 9 6 5 4 3 4 3 5

Fl. trvs.

VI.I

VI.II

Vla

S. I
Chri-ste al-tis - si-me, Je - su Chri-ste altis - si - me!

T.
Pa-ter om-ni - po-tens, De - us Pa-ter omni-po - tens!

Cont.

6 6 5 6 5 6 5

50

Fl. trvs.

VI.I

VI.II

Vla

S. I

T.

Cont.

Do-mi-ne De - us, rex coe-le-stis, Do - mi-ne

Do-mi-ne Fi-li u-ni-ge-ni-te, Do - mi-ne De-us, rex coe -

6 5 7 6 7 8 5 6

Fl. trvs.

VI.I

VI.II

Vla

S. I

T.

Cont.

Fi-li u-ni-ge-ni-te Je-su Chri-ste al-tis-si-me, Do-mi-ne

lestis, Deus Pa-ter o-mnipotens, o-mni-po-tens,

6 5 4 3 4 3 4 6 7

Fl. trvs.

S. I.
Fi-li u - ni - ge-ni-te Je - su Chri-

T.
Do - mi-ne De-us, rex coe - le - stis, De - us Pa -

Cont.

6 6 6 6 7 4 3 6 5 7

Fl. trvs.

S. I.
- ste al-tis-si-me, Je - su Chri-ste al - tis - si-me!

T.
- ter om-ni-po-tens, De - us Pa-ter omni - po-tens!

Cont.

6 4 8 7 6 6 6 7 6 6 5 3 6 6 6 6 6 6

60

Fl. trvs.

VI. I

VI. II

Vla

Cont.

6 6 6 6 6 6 6 7 7 6 5

Fl. trvs.

VI.I

VI.II

Vla

Cont.

Tasto solo

7 6

Fl. trvs.

VI.I

VI.II

Vla

Cont.

7 4 2 5 8 6 6 5 4 3 5 6 4 3

70

Fl. trvs.

VI.I

VI.II

Vla

Cont.

6 4 6 6 4 6 7 5 6 7

Fl. trvs.

Vi. I

Vi. II

Vla

S. I

T.

Cont.

Do - mine De - us,

Do - mine De - us,

4 3 6 5 7 6 4 5 3 7 7 8 6 5 3 2 3 4 5 3

Fl. rvs.

. I

T.

Cont.

a - gnus De - i, Do - mi - ne De -

a - gnus De - i, Do - mi - ne De - us,

6 4 2 7 5 6 4 5 6 6 8 6 5 5 5

Fl. trvs.

S. I

T.

Cont.

-us, agnus De - i, a - gnus De - i, Fi - li - us Pa - tris,

a - gnus De - i, a - gnus De - i, Fi - li - us Pa - tris,

6 8 6 4 5 6 4 2 7 5 6 6 6 5 6 6 7 5 6

Fl. trvs.

VI.I

VI.II

Vla

Cont.

7 7 6 7 6 7

Fl. trvs.

VI.I

VI.II

Vla

S.I

T.

Cont.

Do - mi-ne De - us, a - gnus De - i,

Do - mi-ne De - us, a - gnus De - i,

6 6 5 6 5 3 5 7 7 9 6

Fl. trvs.

S.I

T.

Cont.

Do - mi-ne De - us, a - gnus De - i, a - gnus De - i,

Do - mi-ne De - us, a - gnus De - i, a - gnus De - i,

6 6 5 6 5 3 5 7 7 9 6

80

Fl. trvs.

VI.I

VI.II

Vla

S.I

T.

Cont.

Fi-li-us Pa - tris, Do-mine De-us, agnus De-i, agnus De-i, Do-mi-ne

Fi-li-us Pa - tris, Do-mine De-us, agnus De-i, agnus De-i, Do-mi-ne

6 7 1 6 6 1 1

5 2

Fl. trvs.

VI.I

VI.II

Vla

S.I

T.

Cont.

De-us, a - gnus De - i, Fi - li-us Pa - tris!

De-us, a - gnus De - i, Fi - li-us Pa - tris!

1 6 1 6 7 4 6 5 7 7 6 5 1

No 8.

115

Lento.

Flauto traverso I

Flauto traverso II

Violino I
senza sordino

Violino II
senza sordino

Viola
senza sordino

Soprano II

Alto

Tenore
Qui tol-lis pec-ca - - - - - ta mun-di,

Basso
Qui tol-lis pec-ca - - - - - ta

Violoncello
coll' arco e staccato

Continuo

The first system of the musical score includes parts for Flauto traverso I and II, Violino I and II (both marked 'senza sordino'), Viola (also 'senza sordino'), Soprano II, Alto, Tenore, Basso, Violoncello (marked 'coll' arco e staccato'), and Continuo. The vocal parts (Alto, Tenore, Basso) have lyrics: 'Qui tol-lis pec-ca - - - - - ta mun-di,'. The Continuo part has figured bass notation: 6, 7, 6, 5, 9, 8.

I
Fl.tr.

II

VI.I

VI.II

Vla

S.II

A.
mi-se-re-re no-bis,

T.
mun-di, mi-se-re-re no-bis,

B.
Qui tol-lis pec-

Vcl.

Cont.

The second system continues the musical score. It includes parts for Flauto traverso I and II, Violino I and II, Viola, Soprano II, Alto (A.), Tenore (T.), Basso (B.), Violoncello (Vcl.), and Continuo (Cont.). The vocal parts have lyrics: 'mi-se-re-re no-bis,' (Alto), 'mun-di, mi-se-re-re no-bis,' (Tenore), and 'Qui tol-lis pec-' (Basso). The Continuo part has figured bass notation: 9, 8, 5, 5.

I
 Fl.tr.
 II
 Vl.I
 Vl.II
 Vla
 S.II
 A.
 T.
 B.
 Vcl.
 Cont.

- ta mun - di, mi - se - re - re
 - re no - bis,
 re - re
 ca - ta mun - di,
 7 6 5 8 7 5 7 6 5

I
 Fl.tr.
 II
 Vl.I
 Vl.II
 Vla
 S.II
 A.
 T.
 B.
 Vcl.
 Cont.

no - bis, qui tol - lis pec -
 mi - se - re - re, qui
 no - bis, mi - se - re - re,
 mi - se - re - re no - bis,
 8 7 8 8 7 6 7 6

I
 Fl.tr.
 II
 VI.I
 VI.II
 Vla
 S.II
 A.
 T.
 B.
 Vcl.
 Cont.

ca - - - - - ta mun - di,
 tol - lis pec - ca - - - - ta
 qui tol - lis pec - ca - - - -
 qui tol - lis pec -

7₄ 9 7 8 5₄

I
 Fl.tr.
 II
 VI.I
 VI.II
 Vla
 S.II
 A.
 T.
 B.
 Vcl.
 Cont.

mi - se - re - re no - bis, mi - se -
 mun - di, mi - se - re -
 - ta mun - di, mi - se -
 ca - - - - ta mun - di,

20
 8 7

I
 Fl.tr.
 II
 Vl.I
 Vl.II
 Vla
 S.II
 A.
 T.
 B.
 Vcl.
 Cont.

re - - - re no - - bis, mi - se -
 - re no - - - bis,
 re - - - re no - - bis, mi - se -
 mi - se - re - re no - - bis, mi - se -

6
 7 4
 2
 5 3

I
 Fl.tr.
 II
 Vl.I
 Vl.II
 Vla
 S.II
 A.
 T.
 B.
 Vcl.
 Cont.

re - re, mi - se - re - re
 mi - se - re - re no - - bis, mi - se - re -
 re - re no - - bis, mi - se - re -
 re - re, mi - se - re - re no -

6 4
 5
 6 4
 2
 6
 6 4
 5
 7 4
 5
 6 4
 5
 7 4
 5
 7

I
 Fl.tr.
 II
 Vl.I
 Vl.II
 Vla
 S.II
 A.
 T.
 B.
 Vcl.
 Cont.

no - - - bis!
 - re no - - - bis!
 re no - - - bis! Qui
 bis! Qui tol - lis pec -
 ca - - -

30 1 5

I
 Fl.tr.
 II
 Vl.I
 Vl.II
 Vla
 S.II
 A.
 T.
 B.
 Vcl.
 Cont.

Qui tol - lis pec - ca - - -
 tol - lis pec - ca - - - ta
 ca - - - ta mun - di,
 - ta mun - di, su - sci -

9 8 5 7 6

E. E. 3999

I
 Fl.tr.
 II
 VI.I
 VI.II
 Vla
 S.II
 A.
 T.
 B.
 Vcl.
 Cont.

- ta mun - di, su - - sci-pe de-pre-ca - ti -
 mun - di, su - - sci - pe de-pre-ca - ti -
 su - - sci - pe de-pre-ca - ti - o - -
 pe de-pre-ca - ti - o - -

8 6

I
 Fl.tr.
 II
 VI.I
 VI.II
 Vla
 S.II
 A.
 T.
 B.
 Vcl.
 Cont.

- nem, de-pre-ca - ti - o - - - nem
 o - - - nem no - - - stram, de-pre-ca - ti -
 - nem, su - - sci - pe de-pre-ca - ti -
 - nem no - stram, de-pre-ca - ti - o - - nem,

7 6 5 6

40

Fl. I
Fl. II
Vl. I
Vl. II
Vla
S. II
A.
T.
B.
Vcl.
Cont.

no - - - stram, de - - pre - ca - ti - o - - nem no -
o - - - nem, de - - pre - ca - ti - o - - nem no - -
o - - - nem, de - pre - ca - - - ti - o - - - nem
de - pre - - ca - - - ti - o - - - nem

Fl. I
Fl. II
Vl. I
Vl. II
Vla
S. II
A.
T.
B.
Vcl.
Cont.

stram, su - - sci - pe de - pre - ca - ti - o - - - -
stram, su - - sci - - pe de - pre - ca - - - ti - -
no - stram, su - - sci - pe de - pre - -
no - stram, su - - sci - pe de - pre - -

E. E. 3999

I
 Fl.tr.
 II
 Vl.I
 Vl.II
 Vla
 S.II
 A.
 T.
 B.
 Vcl.
 Cont.

- nem no - - - stram, de - pre -
 o - - - nem no - - - stram, de - pre -
 ca - - - ti - o - nem no - - - stram, de - pre -
 ca - - - ti - o - nem no - - - stram, de - pre -

5 9 8 7 7 6 5

I
 Fl.tr.
 II
 Vl.I
 Vl.II
 Vla
 S.II
 A.
 T.
 B.
 Vcl.
 Cont.

50
 ca - - - ti - o - - - nem no - - - stram!
 ca - - - ti - o - - - nem no - - - stram!
 ca - - - ti - o - - - nem no - - - stram!
 ca - - - ti - o - - - nem no - - - stram!
 ca - - - ti - o - - - nem no - - - stram!

8 7 5 7 4 5

NO 9. ARIA.

Oboe d'amore

Violino I

Violino II

Viola

Continuo

6 6 7 6 5 6 7 6 7

Detailed description: This system contains the first four measures of the piece. The Oboe d'amore plays a melodic line with eighth and sixteenth notes. The Violino I and II, Viola, and Continuo parts provide harmonic support. The Continuo part includes figured bass notation: 6, 6, 7, 6, 5, 6, 7, 6, 7.

Ob. d'am.

VI. I

VI. II

Vla

Cont.

7 5 7 1 6 7 6 6 2

Detailed description: This system contains measures 5 through 8. The Oboe d'amore continues its melodic line. The Violino I and II, Viola, and Continuo parts continue their harmonic support. The Continuo part includes figured bass notation: 7, 5, 7, 1, 6, 7, 6, 6, 2.

Ob. d'a.

VI. I

VI. II

Vla

Cont.

6 6 6 7 6 6 7 6 5 6 7 6 5

Detailed description: This system contains measures 9 through 12. The Oboe d'amore plays a more complex melodic line with slurs. The Violino I and II, Viola, and Continuo parts continue their harmonic support. The Continuo part includes figured bass notation: 6, 6, 6, 7, 6, 6, 7, 6, 5, 6, 7, 6, 5.

Ob. d'am.

VI. I

VI. II

Vla

Cont.

Ob. d'am.

VI. I

VI. II

Vla

A.

Cont.

Qui se -

20

Ob. d'am.

VI. I

VI. II

Vla

A.

Cont.

- des ad dextram Patris, qui se -

Ob. d'am.

VI.I

VI.II

Vla

A.

Cont.

-des ad dextram Pa-tris, ad dex - tram

pp *p* *pp* *p* *pp*

5 6 7 6 4 3 6 4 6 5 7

Ob. d'am.

VI.I

VI.II

Vla

A.

Cont.

Pa - - tris, mi - se - re - re no - bis!

30

6 6 6 6 7 6 6

Ob. d'am.

VI.I

VI.II

Vla

Cont.

Ob. d'am.

VI.I

VI.II

Vla

Cont.

Ob. d'am.

VI.I

VI.II

Vla

Cont.

Ob. d'am.

VI. I

VI. II

Vla.

A.

Cont.

Qui se - - - - - des ad dex-tram

6 4 6 9 6 6 9 6 6 6 5

[illegible]

Ob. d'am.

VI.I

VI.II

Vla

A.

Cont.

qui se - - - - - des ad dex-tram Pa - tris, mi-

pp

pp

pp

6 6 6 6 6 7 6 5 6 6 7

4 4 5 4 5 5 4 2 5 5 2

Ob. d'am.

VI.I

VI.II

Vla

A.

Cont.

- se - re - re no - bis,

f

f

f

6 6 6 6 6 7 6 5 6 6 7

4 4 5 4 5 5 4 2 5 5 2

Ob. d'am.

60

VI.I

VI.II

Vla

Cont.

7 6 5 $\sharp$ 6 5 $\flat$ 6 6 6 6 5

4 3 4 2 5

Ob. d'am.

VI.I

VI.II

Vla

A.

Cont.

mi - se - re - re nobis, mi-

5 6 6 5 6 6 5 7 9 8 7 5 $\sharp$

5 4 3 4 3 5 $\flat$ 1

60

Ob. d'am.

VI.I

VI.II

Vla

Cont.

7 6 5 $\sharp$ 6 4 5 3

6 6 6 6 6 5 2

Ob. d'am.

VI.I

VI.II

Vla

A.

Cont.

mi - se - re - re nobis, mi-

6 6 6 5 6 5 4 3 6 6 5 4 3 7 9 8 7 5 $\sharp$

Ob.
d'am.

VI.I

VI.II

Vla

A.
no - bis, qui se -

Cont.

6 5 4 5 6 5 6 5 5 6 5 5

Ob.
d'am.

VI.I

VI.II

Vla

A.
- des ad dex - tram

Cont.

6 5 6 4 6 4 5

80

Ob.
d'am.

VI.I

VI.II

Vla

A.
Pa - - tris, mi - - se - re - re no - bis!

Cont.

7 5 7 6 5 6 6 5 6 6 6 5 4 2

Ob.
d'am.

VI.I

VI.II

Vla

Cont.

6 6 6 6 5 6 6 6 5 4 2

Nº 10. ARIA

Corno da caccia in D

Fagotto I

Fagotto II

Continuo

Cor. da cac.

Fag. I

Fag. II

Cont.

Cor. da cac.

Fag. I

Fag. II

Cont.

Cor. da cac.

Fag. I

Fag. II

B.

Cont.

Quo - ni - am tu so - - lus san - ctus,

7 5 6 4 2 7 5 2 5 4 3 6 5

Cor. da cac.

Fag. I

Fag. II

B.

Cont.

tu so - lus san-ctus, tu so - - lus Do - mi - nus,

6 5 6 7 6 6 6 6 7 7

20

Cor. da cac.

Fag. I

Fag. II

B.

Cont.

tu solus san - ctus, tu solus Do -

6 7 7 5 6 7 6 5 6 6 7

Cor. da cac.

Fag. I

Fag. II

B.

Cont.

- minus, tu so - lus, so-lus Do-mi - nus,

5 6 6 6 5 6 5 8 5 6 6 5

Cor. da cac.

Fag. I

Fag. II

B.

Cont.

tu so - lus sanctus, tu so - lus Do-mi - nus;

6 5 6 7 9 7 7 6 1 4 6 5

5 5 5 7 5 5 2

80

Cor. da cac.

Fag. I

Fag. II

B.

Cont.

quo - ni - am tu so - lus san - ctus,

6 4 5 6 5 6 5 5 6 6 6 5

4 3 2 5 4 5

Cor. da cac.

Fag. I

Fag. II

B.

Cont.

tu so-lus sal-ctus, tu so-lus Do-

6 7 7 1 6 4 7 6 5

40

Cor. da cac.

Fag. I

Fag. II

B.

Cont.

- mi-nus, tu so-lus, so-lus

6 4 2 6 7 7 5 6 5 7 6 6 8

Cor. da cac.

Fag. I

Fag. II

B.

Cont.

san-ctus, tu so-lus Do-mi-nus,

7 5 6 7 5 6 6 4 1 6 4 5 8

Cor. da cac.

Fag. I

Fag. II

Cont.

50

4 2 6 5 4 7 6 6 6 6 6 5 7 6 7 6

2 5 4 4 2 5 4 5 5

Cor. da cac.

Fag. I

Fag. II

B.

Cont.

tu so-lus al-tis-si-mus

1 1 6 5 6 6 6 6 7 6 6 6 4 6

5 5 5 5 5 5 5 5 5 5 5 5 5 5

Cor. da cac.

Fag. I

Fag. II

B.

Cont.

Je - su Chri - ste, tu, tu so-lus al-tis-si-mus, tu

6 5 6 6 9 8 6 6 6 7 7 6 7 5

5 5 5 5 5 5 5 5 5 5 5 5 5 5

Cor. da cac.

60

Fag. I

Fag. II

B.

so-lus al-tis-si-mus Je-su Chri-ste,

Cont.

7 7 6 6 6 1 7 6 6 6 5 7 5 6 5

8 8 2

Fag. I

Fag. II

B.

Je-su Chri-ste, Je-su Chri-

Cont.

4 6 6 6 7 6 6 1 6 7 6 6 5 1

2 5 3 1 5 2

Cor. da cac.

70

Fag. I

Fag. II

B.

ste;

Cont.

6 6 6 5 6 6

5 2

Cor. da cac.

Fag. I

Fag. II

Cont.

7 7 6 6 5 4 1 6 6 4 3 6 6

2 5

Cor. da cac.

Fag. I

Fag. II

B.

Cont.

tu so-lus al-tis-si-mus

6 4 1 6 6

2

Cor. da cac.

Fag. I

Fag. II

B.

Cont.

Je - su Chri-ste, tu, tu so-lus al-tis-si-mus, tu

7 6 1 5 6 6 9 8 1 7 6 5 6 7 6

2

80

Cor.
da cac.

Fag. I

Fag. II

B.

Cont.

so - lus al - tis - si - mus Je - - su Chri - ste,

6 5 7 6 5 9 8 7 5 6 7 5 7 5

Fag. I

Fag. II

B.

Cont.

Je - - su Chri - ste, Je - - su Chri -

7 5 6 6 7 5 6 1 5 6 5 6 5 4 3

Cor.
da cac.

Fag. I

Fag. II

B.

Cont.

ste; quo - ni - am tu so - - lus

90

6 4 3 7 5 6 4 2 9 7 5 4 3 6 5

Fag. I

Fag. II

B.

Cont.

san - ctus, tu so - - - - lus, tu so - - - - lus Do - mi -

5 6 7 6 6 5 7 7

Cor. da cac.

Fag. I

Fag. II

B.

Cont.

nus, tu so-lus san - - ctus, tu so-lus Do - -

100

5 7 8 7 6 5 5 7

Cor. da cac.

Fag. I

Fag. II

B.

Cont.

- mi-nus, tu so - - -

7 6 5 6 6 7 7 6 6

Cor.
da cac.

Fag. I

Fag. II

B.

Cont.

7 7 6 5 6 6 6 6 5 5 6 6 7 7 7 7 7 7

... lus al-tis-si - mus Je - su Chri -

Cor.
da cac.

Fag. I

Fag. II

B.

Cont.

110

- ste, so - lus Do -

7 8 8 8 7 5 6 5 5 6 5 6 4 2

Cor.
da cac.

Fag. I

Fag. II

B.

Cont.

6 5 7 6 6 6 7 6 6 6 6

- mi - nus, tu so -

Cor. da cac.

Fag. I

Fag. II

B.

Cont.

lus al - tis - si - mus Je - su Chri - ste.

6 6 6 4 3 4 6 6 5 3 6 5 3

Cor. da cac.

Fag. I

Fag. II

Cont.

120

4 6 6 5 3 6 6 6 5 6 7 7 6 7

Cor. da cac.

Fag. I

Fag. II

Cont.

7 6 4 6 7 6 5

Cor. da cac.

Fag. I

Fag. II

Cont.

6 7 4 5 6 7 5 6 6 6 5 6 5 4 3

Nº 11

Vivace.

(Corno da caccia) (Tromba)

Tromba I

Tromba II

Tromba III

Timpani

Flauto traverso I

Oboe I

Flauto traverso II

Oboe II

Fagotti

Violino I

Violino II

Viola

Soprano I

Soprano II

Alto

Tenore

Basso

Continuo

unisono

Cum sancto Spi - ri -

Cum sancto Spi - ri - tu in glo - ri - a De - i Patris,

Cum sancto Spi - ri -

Cum sancto Spi - ri - tu in glo - ri - a De - i Patris,

in glo - ri - a De - i Patris,

Tr.I

Tr.II

Tr.III

Timp.

Fltr.I
Ob.I

Fltr.II
Ob.II

Fag.

VI.I

VI.II

Vla.

S.I
tu in glo-ri-a De-i Pa -

S.II
in glo-ri-a De-i Pa -

A.
tu in glo-ri-a De-i Pa -

T.
in glo-ri-a De-i Pa -

B.
in glo-ri-a De-i Pa -

Cont.

6
4

6
4

Tr. I

Tr. II

Tr. III

Timp.

Fltr. I
Ob. I

Fltr. II
Ob. II

Fag.

VI. I

VI. II

Vla.

S. I

S. II

A.

T.

B.

Cont.

tris, cum san-cto Spi - ri.

tris,

tris, in glo - ri-a De - i Pa - tris,

tris, in glo - ri-a De - i Pa - tris,

tris, cum san-cto Spi - ri.

6 6 6 7 6

10

Tr. I

Tr. II

Tr. III

Fl. tr. I
Ob. I

Fl. tr. II
Ob. II

Fag.

VI. I

VI. II

Vla.

S. I
tu in glo-ri-a De-i Pa-tris, in glo-ri-a De-i

S. II
cum san-cto Spi-ri-tu in glo-ri-a De-i

A.
in glo-ri-a De-i Pa-tris, in glo-ri-a De-i

T.
cum san-cto Spi-ri-tu in glo-ri-a De-i

B.
tu in glo-ri-a De-i Pa-tris, in glo-ri-a De-i

Cont.

6
5

7
1

Fl.tr. I
Ob. I

Fl.tr. II
Ob. II

Fag.

VI. I

VI. II

Vla.

S. I
Pa

S. II
Pa

A.
Pa

T.
Pa

B.
Pa

Cont.

6 6 6 6

Detailed description: This is a page of a musical score, page 148. It features ten staves. The first four staves are for woodwinds: Flute I/Oboe I, Flute II/Oboe II, Bassoon, and Violins I/II. The next two staves are for Viola and Violoncello/Double Bass. The following four staves are for voices: Soprano I, Soprano II, Alto, Tenor, Bass, and Contralto. The vocal parts are mostly silent, indicated by 'Pa' (Pausa) and long horizontal lines. The instrumental parts are active, with various melodic and rhythmic figures. The key signature has one sharp (F#), and the time signature is 4/4. The page number '148' is in the top left. The number '6' appears four times at the bottom of the page, likely indicating measures.

Fl.tr.I
Ob.I

Fl.tr.II
Ob.II

Fag.

VI.I

VI.II

Vla

S.I
tris, in glo-ri-a De-i Pa-tris, in glo-ri-a

S.II
- - - tris, in glo-ri-a

A.
- - - tris,

T.
tris, in glo-ri-a De-i Pa-tris,

B.
- - - tris, cum san-cto Spi-ri-tu,

Cont.

6/5 7/4 6/5 1 6/5

[illegible]

A musical score for page 151, featuring a variety of instruments and voices. The score is written in G major (one sharp) and 4/4 time. The instruments and voices are listed on the left: Flute I (Fl.tr.I), Oboe I (Ob.I), Flute II (Fl.tr.II), Oboe II (Ob.II), Bassoon (Fag.), Violin I (Vl.I), Violin II (Vl.II), Viola (Vla.), Soprano I (S.I), Soprano II (S.II), Alto (A.), Tenor (T.), Bass (B.), and Contrabass (Cont.). The music is arranged in a grand staff format with multiple staves. The bottom of the page features a series of numbers: 1, 5, 7, 6, 6, 5, 6, 7, 6, 6, 5, 5, 6, 7, 6, 6, 5.

Fl.tr.I
Ob.I
Fl.tr.II
Ob.II
Fag.
Vl.I
Vl.II
Vla.
S.I
S.II
A.
T.
B.
Cont.

1 5 7 6 6 5 6 7 6 6 5 5 6 7 6 6 5

Tr. I

Tr. II

Tr. III

Timp.

Fl. tr. I
Ob. I

Fl. tr. II
Ob. II

Fag.

VI. I

VI. II

Vla.

S. I

S. II

A.

T.

B.

Cont.

ri - a De - i Pa -

6
4
2

6
5

Tr. I

Tr. II

Tr. III

Timp.

Fl. tr. I
Ob. I

Fl. tr. II
Ob. II

Fag.

Vi. I

Vi. II

Vla.

S. I

S. II

A.

T.

B.

Cont.

80

tris, in

tris, in

tris, in

tris, in

tris, in

6 4
4

7 4
5 4

6 4
2

Tr. I

Tr. II

Tr. III

Timp.

Fl. tr. I
Ob. I

Fl. tr. II
Ob. II

Fag.

VI. I

VI. II

Vla

S. I
glo -

S. II
glo -

A.
glo -

T.
glo -

B.
glo -

Cont.

6 7 7 7 7

Tr. I

Tr. II

Tr. III

Timp.

Fl. tr. I
Ob. I

Fl. tr. II
Ob. II

Fag.

Vi. I

Vi. II

Vla.

S. I

S. II

A.

T.

B.

Cont.

- ri a De - i Pa - tris, A - men.

- ri a De - i Pa - tris, A - men.

- ri a De - i Pa - tris, De - i Pa - tris, A - men.

- ri a De - i Pa - tris, De - i Pa - tris, A - men. Cum sancto

- ri a De - i Pa - tris, A - men.

7 7 7 6 5 1 5 6 7 5 4 1 1 6 1

40

T. Spi - ri - tu in glo - ri - a De - i Pa - tris,

Cont.

6 6 6 6

A. Cum sancto Spi - ri - tu in glo -

T. A - men, A -

Cont.

6 6 6 6 7

S.I. Cum sancto

A. - ri - a De - i Pa - tris, A - men, A -

T. - men, A -

Cont.

7 6 5 7 7 6 6 5 6 4

50

S.I. Spi - ri - tu in glo -

A.

T. men, cum san - cto Spi - ri - tu in glo -

Cont.

7 6 9 8

S.I. *- ri-a De-i Pa-tris, A - men, A -*

S.II *Cum san-cto Spi - ri - tu in glo -*

A. *- men, cum san-cto Spi -*

T. *- ri-a De-i Pa-tris, A - men, A -*

B. *Cum san-cto Spi - ri - tu in*

Cont. *7 6 5 6 6 6 4*

S.I. *- - - - -*

S.II *- ri-a De-i Pa - tris, A -*

A. *- ri - tu in glo - ri-a De-i Pa-tris, A -*

T. *- - - - - men,*

B. *glo - - - - - ri-a De-i Pa-tris,*

Cont. *6 6 7 6 5 6 4 7 7 6 5*

60

S. I. A - men, A -

S. II. men, A - men, A -

A. men, A - men, A - men, in glo - ri a De - i

T. A - men, A - men,

B. A - men, A -

Cont. A - men, A -

[illegible]

Fl.tr.I
Ob.I

Fl.tr.II
Ob.II

Fag.

VI.I

VI.II

Vla

S.^I

S.II

A.

T.

B.

Cont.

A - - men,

A - - men,

A - - men,

A - - men,

A - - men,

6
5

7
1

70

Tr. I

Tr. II

Tr. III

Timp.

Fltr. I
Ob. I

Fltr. II
Ob. II

Fag.

VI. I

VI. II

Vla.

S. I
cum san - cto Spi - ri - tu,

S. II
cum san - cto Spi - ri - tu,

A.
cum san - cto Spi - ri - tu,

T.
cum san - cto Spi - ri - tu,

B.
cum san - cto Spi - ri - tu,

Cont.

2
4
6
4

Tr.I

Tr.II

Fltr.I
Ob.I

Fltr.II
Ob.II

Fag.

Vl.I

Vl.II

Vla

S.I
A - - - men, in glo - ri - a De - i Pa - tris, in glo -

S.II
A - - - men, in glo - ri - a De - i Pa - tris, in glo -

A.
A - - - men, in glo - ri - a De - i Pa - tris, in glo -

T.
A - - - men, in glo - ri - a De - i Pa - tris, in

B.
A - - - men, in glo - ri - a De - i Pa - tris, in

Cont.

6/8 7/8 6/8 7/8 6/8

Tr.I

Tr.II

Fltr.I
Ob.I

Fltr.II
Ob.II

Fag.

VI.I

VI.II

Vla.

S.I
- - ri - a De - i Pa -

S.II
- - ri - a De - i Pa -

A.
- - ri - a De - i Pa -

T.
glo - ri - a De - i Pa -

B.
glo - ri - a De - i Pa -

Cont.

6 4 2

6 4 2

6 4

80

Tr.I

Tr.II

Fltr.I
Ob.I

Fltr.II
Ob.II

Fag.

VI.I

VI.II

Vla.

S.I
- - - - tris; cum san-cto

S.II
- - - - tris; in glo-ri-a De-i Pa-

A.
- - - - tris; in glo-ri-a De-i Pa-

T.
- - - - tris; in glo-ri-a De-i Pa-

B.
- - - - tris; in glo-ri-a De-i Pa-

Cont.
7 5 6 4 2 6 5 6 5 6 5

Tr.I

Tr.II

Fl.tr.I
Ob.I

Fl.tr.II
Ob.II

Fag.

VI.I

VI.II

Vla.

S.I
Spi - ri - tu in glo - ri - a De-i Patris,

S.II
tris;

A.
tris;

T.
tris;

B.
tris;

Cont.

6 7 6 7 6 7 6

Fltr.I
Ob.I

Fltr.II
Ob.II

VI.I

VI.II

S.I
A - men, A -

S.II
cum san-cto Spi-ri - tu in glo -

A.
cum san-cto Spi- - ri - tu in glo -

T.
cum san-cto Spi-ri - tu,

B.
cum san-cto Spi-ri - tu in glo -

Cont.

Fltr.I
Ob.I

Fltr.II
Ob.II

VI.I

VI.II

Vla

S.I
- men,

S.II
- ri-a De - i Pa - tris, cum sancto Spi-ri -

A.
- ri-a De - i Pa - tris, A - men, A -

T.
cum sancto

B.
- ri-a De - i Pa - tris, De - i Pa - tris, cum

Cont.

90

E.E. 3999

Fl.tr.I
Ob.I

Fl.tr.II
Ob.II

Vi.I

Vi.II

Vla

S.I
cum san-cto Spi-ri - tu in glo - ri-a De-i Pa-tris,

S.II
tu in glo - ri-a De-i Pa -

A.
Spi - ri - tu in glo -

T.
san - cto Spi-ri - tu,

B.
san - cto Spi-ri - tu,

Cont.

5 7 7 7 6 9 7 6 5

Fl.tr.I
Ob.I

Fl.tr.II
Ob.II

Vi.I

Vi.II

Vla

S.I
A - men, cum san-cto Spi-ri - tu in glo -

S.II
- tris, A - men, cum san-cto Spi - ri - tu in

A.
- men, cum san-cto Spi-ri -

T.
- ri-a De-i Pa-tris, A - men, A -

B.
cum san-cto Spi-ri - tu,

Cont.

7 7 6 6 6 6 6 6 6

Fl.tr.I
Ob.I

Fl.tr.II
Ob.II

VI.I

VI.II

Vla

S.I
- ri-a De-i Pa-

S.II
glo- - ri-a De-i Pa-tris,

A.
tu in glo- - ri-a De-i Pa-tris, A- - men,

T.

Cont.

7 6 9 7 6 6 6 5 7 7 7 6 2

100

Fl.tr.I
Ob.I

Fl.tr.II
Ob.II

Fag.

Vi.I

Vi.II

Vla

S.I

S.II

A.

T.

B.

Cont.

tris, cum san-cto Spi-ri-tu in glo-ri-a De-i Pa-

A-men, A-

A-men, cum san-cto Spi-ri-tu in glo-

A-men, A-

cum san-cto Spi-ri-tu in glo-

men, A-

cum san-cto Spi-ri-tu in glo-

6 6 6

Fl.tr.I
Ob.I

Fl.tr.II
Ob.II

Fag.

vl.I

vl.II

Vla

S.I
- tris, A - men, in glo -

S.II
- men in glo -

A.
- ri-a De-i Pa-tris, A - men, A -

T.
- men, A - men, A -

B.
- ri-a De-i Pa-tris, A - men, cum san-cto

Cont.

7 — 1 6 5 7 7 6 6

Fltr.I
Ob.I

Fltr.II
Ob.II

Fag.

VI.I

VI.II

Vla

SI
- ri-a De-i Pa-tris, A-men, in glo- ri-a De-i Pa-tris,

S.II

A.
- men, A - - - - - men,

T.
- - - - - men, A - - - - - men,

B.
Spi - - - ri - tu in glo-ri-a De-i Pa-tris, A - - - - -

Cont.

6 7 7 2 7

Tr. I

Tr. II

Tr. III

Timp.

I Fl. trvs.

II

I Ob. d'am.

II

Fag.

VI. I

VI. II

Vla.

S. I

A - - - men,

S. II

- ri - a De - i Pa - - tris, A - men, A - - men,

A.

A - - men, A - men, A - - men, A - men, A - - men,

T.

A - - - men, A - - - men, A - - - men,

B.

- men, A - - - men, A - - - men,

Cont.

1 1 6 6 6 6 6 6

Tr.I

Tr.II

Tr.III

Timp.

Fl. I

Fl. II

Ob. I

Ob. II

Fag.

Vl. I

Vl. II

Vla.

S.I

S.II

A.

T.

B.

Cont.

in glo-ri-a De-i

Pa -

6/4

6/4

6/4

Tr.I

Tr.II

Tr.III

Timp.

Fl. trvs. I

Fl. trvs. II

Ob. d'arm. I

Ob. d'arm. II

Fag.

VI.I

VI.II

Vla.

S.I

S.II

A.

T.

B.

Cont.

tris, in glo -

tris, in glo - ri - a De -

tris, in glo -

tris, in glo -

tris, in glo -

7h
84

6
4
2

120

Fl. I
trvs.
II

Ob. I
dam.
II

Fag.

VI. I
VI. II

Vla.

S. I
S. II
- i Pa - tris, A - men, A -

A.

T.

B.

Cont.
5 6 5 6 5 6

Tr. I

Tr. II

Tr. III

Timp.

I
Fl. trvs.

II

I
Ob. d'am.

II

Fag.

VI. I

VI. II

Vla

S. I

S. II

A.

T.

B.

Cont.

- ri-a De - i Pa - tris, A -

- men, in glo-ri-a De - i Pa - tris, A -

- ri-a De - i Pa - tris, A - men,

- ri-a De-i Pa - tris, in glo- ri-a De - i Pa -

- ri-a De-i Pa-tris, A -

2 5 6 5 7 7 7 7

Tr.I

Tr.II

Tr.III

Timp.

Fl. I

Fl. II

Ob. I

Ob. II

Fag.

Vl. I

Vl. II

Vla.

S.I

S.II

A.

T.

B.

Cont.

- men, in glo-ri-a De-i Pa-tris, A-men.

- men, A-men, in glo-ri-a De-i Pa-tris, A-men.

A - - - - - men, in glo-ri-a De-i Pa-tris, A-men.

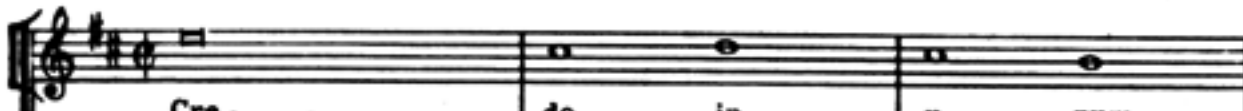
- tris, De-i Pa-tris, A-men, in glo-ri-a De-i Pa-tris, A-men.

- men, in glo-ri-a De-i Pa-tris, A-men.

7 7 7 2 5 7 6 4 3

III. CREDO.

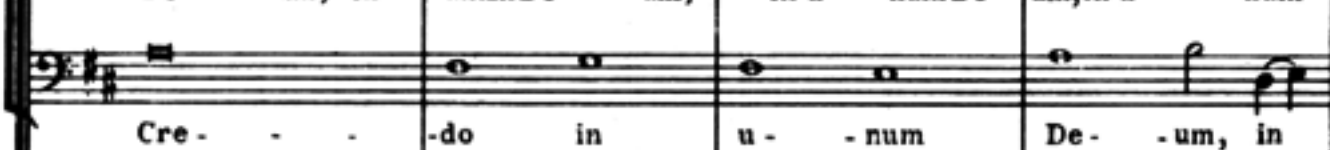
Nº12

Tenore 

Continuo 

A. 

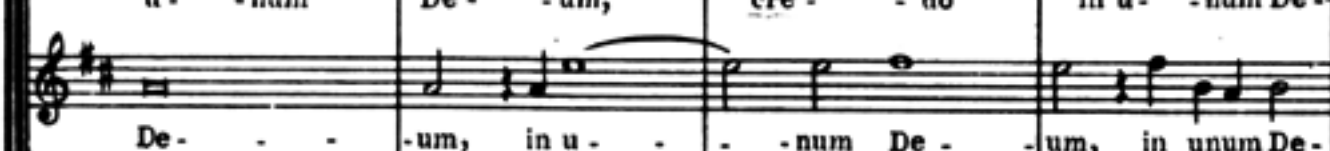
T. 

B. 

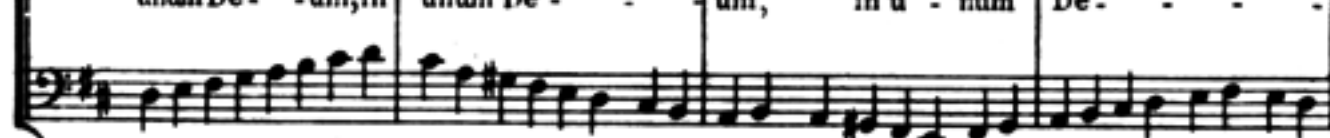
Cont. 

S.I. 

A. 

T. 

B. 

Cont. 

VI.I

S.I
De - um, in unum De - um, in u - num De - um, cre - do,

S.II
Cre - - - do in u - num De - um, in

A.
um, in unum De - - um, in u - num De - - - um, in u -

T.
um, cre - - do in unum De - um, in u - num De -

B.
um, cre - - do in unum De - - - um,

Cont.

VI.I

VI.II

S.I
cre - do in unum De - - um, in u - num

S.II
unum De - - um, in unum De - - - um, in u - num

A.
- num De - - - um, cre -

T.
um, cre - -

B.
in u - num De - - - um, cre - - - do

Cont.

20

VI. I

VI. II

S. I

De - - - um, cre - - do in unum De - um, in unum

S. II

De - um, in u - num De - um,

A.

- do in u - num De - um, cre - - - do

T.

- do in u - - num De - - um, in unum De -

B.

in unum De - um, cre - do, cre - - do in unum De -

Cont.

VI. I

VI. II

S. I

De - um, cre - - -

S. II

cre - - - do in u - -

A.

in u - - num De - - um, in unum De - um in u - num

T.

- um, in u - - num De - um, in u - - num De - - um, cre -

B.

um, cre - - do in u - num De - um, cre - do

Cont.

VI.I

VI.II

S.I

S.II

A.

T.

B.

Cont.

do in u - num De - um, cre -

num De - um, in unum De - um, cre -

De - um, in u - num De - um, in

- do in u - num De - um, in u - num

in u - num, in u - num De - um,

30

VI.I

VI.II

S.I

S.II

A.

T.

B.

Cont.

- do in unum De - um, cre - do in unum De - um,

do in unum De - um, in u - num De -

u - num De - um, cre - do in u -

De - um, in u - num De - um, cre -

in unum De - um,

VI. I

VI. II

S. I

S. II

A.

T.

B.

Cont.

in unum De - um, cre - do in

um, in u - num De - um, cre - do in

- num De - um, cre - do in

- do in u - num De - um, cre - do

cre - do

VI. I

VI. II

S. I

S. II

A.

T.

B.

Cont.

u - num De - um, in u - num De - um,

u - num De - um, cre - do, cre - do in u -

u - num De - um, cre - do in

in u - num De - um, cre - do, cre - do in

in u - num De - um, cre - do in

in u - num De -

40

VI.I

VI.II

S.I

S.II

A.

T.

B.

Cont.

cre - do in u - num De - um, cre -
- num De - - um, in u - num De - -
u - num De - um, in u - num De - -
u - num De - - um, in u - num De - - um, cre -
- um, in u - - num, in u -

VI.I

VI.II

S.I

S.II

A.

T.

B.

Cont.

- do in u - - num De - - um.
um, cre - - do in u - num De - - um.
- um, cre - do in u - - num De - - um.
- do, cre - do in u - num De - - um.
- num, in u - - num De - - um.

Nº 13

Oboe I

Oboe II

Violino I

Violino II

Viola

Soprano I II

Alto

Tenore

Basso

Continuo

Cre - do in unum De - um,

Cre - do in unum De - um,

Cre - do in unum De - um,

Pa - trem o - mnipo - ten - tem, fa - cto - rem coe - li et ter -

Ob. I

Ob. II

VI. I

VI. II

Vla

S. I II

A.

T.

B.

Cont.

cre - do in u - num De - um, cre - do in u - num

cre - do in u - num De - um, cre - do Pa - trem o -

cre - do Pa - trem o - mnipo - ten - tem, factorem coe - li et ter -

rae, fa - cto - rem coe - li et terrae, fa - cto - rem coe - li et ter -

10

Ob.I
Ob.II
Vl.I
Vl.II
Vla
S.I II
A.
T.
B.
Cont.

De-um,
mni-po - ten - tem, fa - ctorem coe - li et ter - rae, fa - ctorem
rae, fa - cto - - rem coe - li et ter - rae, vi-si-bi -
rae, vi-si-bi - - li-um o - - mni-um et in - vi - si - bi - li - um;

Ob.I
Ob.II
Vl.I
Vl.II
Vla
S.I II
A.
T.
B.
Cont.

20
Pa - trem o - mni-po - ten - tem, fa - ctorem coe - li et ter -
coe - li et ter-rae, fa - cto - - rem coe - li et ter -
- lium o - mni-um, vi-si-bi - - lium o - - mni-um et in - vi - si - bi - li -
Pa - trem o -

Ob. I

Ob. II

VI. I

VI. II

Vla

S. I II

A.

T.

B.

Cont.

rae, fa - cto - - rem coe - li et ter - rae, fa - cto -

rae, fa - cto - - rem coe - - li et ter - rae, vi-si-bi -

um, fa - cto - - rem coe - - li et ter-rae, vi-si-

mni-po-ten - tem, fa-cto-rem coe - li et ter - - rae, fa -

Tr. I

Ob. I

Ob. II

VI. I

VI. II

Vla

S. I II

A.

T.

B.

Cont.

rem coe - - li et ter - rae, visi - bi - - lium

- li-umo - - mni-um et in-vi-si-bi-li - um, fa - cto -

bi-li - um o - - mni-um et in-vi-si-bi-li - um, fa-cto-rem, fa - cto -

cto - - - rem coc - li et ter - rae, fa - cto - -

Tr. I

Ob. I

Ob. II

Vi. I

Vi. II

Vla

S. I II

A.

T.

B.

Cont.

o - mni-um et in -

rem coe - li et ter - rae, vi - si - bi - lium o - mni -

- rem coe - li et ter - rae, vi - si - bi - lium o - mni -

- rem coe - li et ter - rae, vi - si - bi - lium o - mni-um et

Tr. I

Ob. I

Ob. II

Vi. I

Vi. II

Vla

S. I II

A.

T.

B.

Cont.

40

- vi - si - bi - li - um, Pa - trem o - mni - po - ten - tem, fa - cto - rem

um et in - vi - si - bi - li - um,

um et in - vi - si - bi - li - um;

in - vi - si - bi - li - um, et in - vi - si - bi - li - um;

Tr. I.

Ob. I.

Ob. II.

VI. I.

VI. II.

S. I II

A.

T.

B.

Cont.

coe - li et ter - - - rae, fa - cto - - - - rem coe -

cre - do Patrem o - mni-po-ten - tem, fa-cto-rem coe - li et

cre - do in u-num De-um,

cre - do in u-num De-um,

Tr. I.

Ob. I.

Ob. II.

VI. I.

VI. II.

Vla.

S. I II

A.

T.

B.

Cont.

50

li et ter - rae, fa - cto - - - - rem coe - li et ter - -

ter - - rae, fa - cto - - - - rem coe - li et ter - -

Patrem o - mni-po-ten - tem, fa-cto-rem coe - li et ter - -

cre - do in u-num De-um, Patrem o -

Ob.I

Ob.II

VI.I

VI.II

Vla

S.I II

A.

T.

B.

Cont.

rae, vi - si - bi - lium o -

rae, vi - si - bi - li - um et in - vi - si - bi - li - um o -

rae, fa - cto - rem coe - li et ter - rae, vi - si -

mnipo-ten - tem, fa - cto-rem coe - li et ter - rae, coe - li et

Ob.I

Ob.II

VI.I

VI.II

Vla

S.I II

A.

T.

B.

Cont.

80

mnium et in - vi - si - bi - li - um fa - cto - rem oro -

- mni - um, vi - si - bi - li - um et in - vi - si -

bi - li - um o - mni - um, fa - cto -

ter - rae, coe - li et ter - rae, vi - si - bi - li - um o -

[illegible]

70

Tr. I

Tr. II

Tr. III

Timp.

Ob. I

Ob. II

VI. I

VI. II

Vla

S. II

A.

T.

B.

Cont.

ter - rae, vi-si-bi - lium o-mn - um et in - vi - si -

ter - rae, vi-si - bi - lium o-mni - um et

li et ter - rac, vi-si: bi - lium o-mni -

bi - li - um, vi-si-bi -

Tr.I

Tr.II

Tr.III

Timp.

Ob.I

Ob.II

VI.I

VI.II

Vla

S.II

A.

T.

B.

Cont.

bi - li - um et in - vi - si - bi - li - um vi - si - bi - li - um et in - vi - si - bi - li -

in - vi - si - bi - li - um, vi - si - bi - li - um o -

um et in - vi - si - bi - li - um, et in - vi - si - bi - li - um, vi - si - bi - li -

- lium o - m - ni - um et in - vi - si - bi - li - um

bu

Tr. I

Tr. II

Tr. III

Timp.

Ob. I

Ob. II

VI. I

VI. II

Vla.

S. I II

um, visi-bi-li-um o - - - - - mni-um et in-vi-si - bi - li - um.

A.

- mni-um et in-vi-si-bi - li - um.

T.

um o - - - - - mni-um et in-vi-si - bi - li - um.

B.

o - - - - - mni-um et in-vi-si - bi - li - um.

Cont.

The musical score is arranged in a system of staves. The top section includes three Trumpet parts (Tr. I, II, III), a Timpani part (Timp.), and two Oboe parts (Ob. I, II). Below these are two Violin parts (VI. I, II), a Viola part (Vla.), and a Soprano/Alto part (S. I II). The vocal parts are labeled A. (Alto), T. (Tenor), B. (Bass), and Cont. (Cantor). The lyrics are in Latin, with the Soprano/Alto part starting with 'um, visi-bi-li-um o' and the other parts continuing with '- mni-um et in-vi-si - bi - li - um.' The music is written in a key with one sharp (F#) and a common time signature (C). The notation includes various musical symbols such as notes, rests, and dynamic markings.

Nº 14. DUETTO

Andante

Oboe d'amore I

Oboe d'amore II

Violino I

Violino II

Viola

Continuo

This system of the musical score includes staves for Oboe d'amore I, Oboe d'amore II, Violino I, Violino II, Viola, and Continuo. The key signature is one sharp (F#) and the time signature is common time (C). The music is in a duet style, with the oboes and violins playing a melodic line, while the viola and continuo provide a harmonic accompaniment.

I

Ob. d'am. II

VI. I

VI. II

Vla

Cont.

This system of the musical score includes staves for Oboe d'amore II, Violino I, Violino II, Viola, and Continuo. The key signature is one sharp (F#) and the time signature is common time (C). The music continues from the first system, with the oboes and violins playing a melodic line, while the viola and continuo provide a harmonic accompaniment.

I
Ob.
d'am.
II

VI.I

VI.II

Vla

S.

A.

Cont.

Et in unum, in

Et in unum,

p

10

VI.I

VI.II

Vla

S.

A.

Cont.

unum Do -

in unum Do -

p

I
Ob.
d'arr.
II

VI. I

VI. II

Vla

S.

A.

Cont.

p

p

- minum Je - - - - - sum Chri - stum, Je - -

- - - - - magum Je - - - - - sum Chri - stum,

I
Ob.
d'am.

II

VI. I

VI. II

VIa

S.
- sum, Je - - sum Chri - stum, Fi-lium De-i u - ni - genitum,

A.
Je - sum, Jesum Chri - stum, Fi-lium Dei u - ni -

Cont.

20

VI.I

VI.II

Vla

S.
et in u-num Do - - - minum Je - sum Christum,

A.
genitum,et in u-num Do - - - minum Je - sum Christum,

Cont.

VI.I

VI.II

Vla

S.
Je - - - - sum Christum,et in unum Do - - minum, in unum Do -

A.
Je - - - - - sum Christum,et in unum Do - - minum, in unum

Cont.

VI. I

VI. II

Vla

S.

A.

Cont.

- minum Jesum Christum, Fi - lium De - i u - ni - ge - ni -

Do - minum Jesum Christum, Fi - lium De - i u - ni - geni -

I

Ob. d'am.

II

VI. I

VI. II

Vla

S.

A.

Cont.

80

tum;

tum;

Ob. I
Ob. d'am. II

VI. I
VI. II

Vla

S.
A.

Cont.

et ex Patre, ex

VI. I
VI. II

Vla

S.
A.

Cont.

Pa-tre na - - tum, et ex Pa-tre, ex Patre na - tuman-te

ex Pa tre na - - - tum, et ex Pa-tre, ex Patre na - - -

40

VI.I

VI.II

Vla

S.

A.

Cont.

o - - - - - mni-a sae - - - - - cula, an-te

- tum an-te o - - - - - mnia sae - - - - -

I

Ob.
d'am

II

VI.I

VI.II

Vla

S.

A.

Cont.

o - mnia sae - - - cu - la;

- cula, an-te o-mnia sae-cu - la;

I
Ob.
d'am.
II
Vl. I
Vl. II
Vla
Cont.

I
Ob.
d'am.
II
Vl. I
Vl. II
Vla
S.
A.
Cont.

Deum de Deo, lumen de lu - - -

Deum de De-o, lumende lu - - mine,

50

VI.I

VI.II

Vla

S.

A.

Cont.

- mine, De - um verum de De-o ve - - - ro geni - tum, non fa -

De - um verum de De-o ve - ro ge-ni - tum, non fa - - ctum, con sub-

VI.I

VI.II

Vla

S.

A.

Cont.

- ctum, con substanti-a-lem Pa - - - tri, per quem o-mnia fa-cta

stanti - a-lem Pa - - - tri, per quem o-mnia fa - - - ctum

VI. I

VI. II

Vla

S.

A.

Cont.

sunt, De-um verum de De-o ve-ro, de De-o ve-ro,

sunt, De-um verum de De-o ve-ro, de De-o ve-ro,

60

VI. I

VI. II

Vla

S.

A.

Cont.

per quem o - - - mni-a fa-cta, fa-cta sunt;

per quem o - - - mni-a fa-cta sunt;

Ob. d'am. I

Ob. d'am. II

VI. I

VI. II

Vla

S.

A.

Cont.

qui propter nos ho - - mi -

qui propter nos ho - - mi - nes

Ob. d'am. I

Ob. d'am. II

VI. I

VI. II

Vla

S.

A.

Cont.

nes et propter no-stram sa - lu - tem, pro - pter no - - stram sa -

et propter nostram sa-lu - tem, pro - pter no - - stram sa - lu - - tem de -

70

Ob. d'am. I

Ob. d'am. II

Vl. I

Vl. II

Vla.

S.

A.

Cont.

lu - tem de - scen - dit de coelis, qui propter nos et propter no-stram sa -

scen - dit de coelis, qui propter nos et propter no - stram sa-lu - tem de -

Ob. d'am. I

Ob. d'am. II

Vl. I

Vl. II

Vla.

S.

A.

Cont.

lu - tem de-scen-dit, de - scen - dit, de-scen - dit de coe - - - lis,

scen-dit de coe-lis, qui propter nos de-scen - - dit de coe - lis,

Ob. d'am. I
Ob. d'am. II
Vl. I
Vl. II
Vla.
S.
A.
Cont.

et qui propter nostram sa-lu - - tem de-scen - - dit de coe - lis.
propter nostram sa-lu - - tem de-scen-dit de coe - - lis.

Detailed description: This is the first system of a musical score. It includes staves for two Oboes d'amore (I and II), two Violins (I and II), a Viola, a Soprano (S.), an Alto (A.), and a Contralto (Cont.). The woodwinds and strings play a melodic line with eighth and sixteenth notes. The vocal soloists enter with lyrics in French. The Soprano and Alto parts have lyrics: "et qui propter nostram sa-lu - - tem de-scen - - dit de coe - lis." and "propter nostram sa-lu - - tem de-scen-dit de coe - - lis." respectively. The Contralto part has a more active, rhythmic line.

Ob. d'am. I
Ob. d'am. II
Vl. I
Vl. II
Vla.
Cont.

Detailed description: This is the second system of the musical score. It continues the instrumental and vocal parts from the first system. The woodwinds and strings maintain their melodic and rhythmic patterns. The vocal soloists continue their parts, with the Soprano and Alto parts having lyrics: "et qui propter nostram sa-lu - - tem de-scen - - dit de coe - lis." and "propter nostram sa-lu - - tem de-scen-dit de coe - - lis." respectively. The Contralto part continues its active, rhythmic line.

Nº 15.

Violino I

Violino II

Soprano I

Soprano II

Alto

Tenore

Basso

Continuo

Et in-car-

Et in-car-na - - -

Et in-car-na - tus est, in-car-

10

VI. I

VI. II

S. I

S. II

A.

T.

B.

Cont.

na - tus est, in-car-na - tus est de Spi-ri-tu san -

- tus est, in-car-na - tus est de Spi-ri-tu san -

na - tus est, in-car-na - tus est de Spi-ri-tu san -

Et in-car-na - tus est, in-car-na-tus est de Spi-ri-tu san -

Et in-car-na - tus est de Spi-ri-tu san -

VI.I

VI.II

S.I
cto ex Ma - ri - - a vir - gi - ne, ex Ma - ri - - a

S.II
cto. ex Ma - ri - - a vir - gi - ne, ex Ma - ri - a, Ma - ri - a

A.
cto ex Ma - ri - - a vir - gi - ne, ex Ma - ri - - a

T.
cto ex Ma - ri - - a vir - gi - ne, ex Ma - ri - - a

B.
cto ex Ma - ri - - a vir - gi - ne, ex Ma - ri - a

Cont.

20

VI.I

VI.II

S.I
- vir - gi - ne,

S.II
vir - gi - ne,

A.
vir - gi - ne, et in - car -

T.
vir - gi - ne, et in - car - na - - tus

B.
vir - gi - ne,

Cont.

VI.I

VI.II

S.I

S.II

A.

T.

B.

Cont.

et in-car-na-tus est do Spi-ri-tu

et in-car-na-tus est, in-car-na-tus est do Spi-ri-

na-tus est, in-car-na-tus est do Spi-ri-tu

est, in-car-na-tus est, in-car-na-tus est do Spi-ri-

et in car-na-tus est do Spi-ri-

30

VI.I

VI.II

S.I

S.II

A.

T.

B.

Cont.

san-cto ex Ma-ri-a vir-gi-

tu san-cto ex Ma-ri-a vir-gi-ne, ex Ma-ri-a,

san-cto ex Ma-ri-a vir-gi-ne, ex Ma-ri-

tu san-cto ex Ma-ri-a vir-gi-ne, ex Ma-

tu san-cto ex Ma-ri-a vir-gi-ne, ex Ma-

40

VI.I

VI.II

S.I
ne, ex Mari - a vir - gi - ne, et ho - mo -

S.II
ex Ma - ri - a vir - gi - ne, et ho - - -

A.
a, Ma - ri - a vir - gi - ne, e ho -

T.
ri - - a vir - gi - ne, et

B.
- ri - a vir - gi - ne, et ho - -

Cont.

VI.I

VI.II

S.I
fa - ctus est, et ho - mo fa - - - ctus est.

S.II
- - - mo factus est, et ho - mo, ho - mo fa - - - ctus est.

A.
- mo fa - ctus est, et ho - mo, ho - mo fa - ctus est.

T.
ho - - - mo, ho - - - - - mo fa - ctus est.

B.
mo fa - ctus est, ho - - - - - mo fa - ctus est.

Cont.

Nº 16

Flauto traverso I

Flauto traverso II

Violino I

Violino II

Viola

Soprano II

Alto

Tenore

Basso

Continuo

Cru-ci -

I Fl. trvs.

II

VI.I

VI.II

Vla

S.II

A.

T.

B.

Cont.

fi - xus,

Cru-ci - fi - xus,

Cru-ci - fi - xus,

Cru-ci - fi - xus,

Cru-ci - fi - xus,

10

cru-ci - fi - xus,

cru-ci -

I Fl. trvs.
 II
 VI.I
 VI.II
 Vla
 S.II
 A.
 T.
 B.
 Cont.

cru - ci - fi - xus e - ti - am pro no - bis,
 cru - ci - fi - xus, cru - ci - fi - xus e - ti - am
 cru - ci -
 fi - xus, cru - ci - fi - xus,

I Fl. trvs.
 II
 VI.I
 VI.II
 Vla
 S.II
 A.
 T.
 B.
 Cont.

20
 cru - ci - fi - xus e -
 pro - no - bis, e - ti - am
 fi - xus e - ti - am pro no - bis.
 cru - ci - fi - xus e - ti - am pro no -

I Fl. trvs.
 II
 VI.I
 VI.II
 Vla
 S.II
 A.
 T.
 B.
 Cont.

- ti - am pro - no - - bis sub Pon - ti -
 pro no - - bis sub Pon - ti - o Pi - la - to,
 e - - ti - am pro - no - - bis sub
 - bis sub Pon - ti -

I Fl. trvs.
 II
 VI.I
 VI.II
 Vla
 S.II
 A.
 T.
 B.
 Cont.

30
 o Pi - la - to, pas - sus et se - pul -
 sub Pon - ti - o Pi - la - to, pas - sus et se -
 Pon - ti - o Pi - la - to, pas - sus, pas - sus et se -
 o Pi - la - to, pas - sus et se -

I
 Fl. trvs.
 II
 VI.I
 VI.II
 Vla
 S.II
 A.
 T.
 B.
 Cont.

- - tus est, pas - - sus et se - pul - tus est;
 pul - - tus est, pas - - sus et se - pul - tus est;
 pul - - tus est, pas - - sus et se - pul - - tus est;
 pul - - tus est, pas - - sus et se - pul - - tus est;
 pul - - tus est, pas - - sus et se - pul - - tus est;

I
 Fl. trvs.
 II
 VI.I
 VI.II
 Vla
 S.II
 A.
 T.
 B.
 Cont.

40
 cru - - ci - fi - xus e - ti - am pro - no - - bis
 cru - - ci - fi - - xus e - ti - am pro
 cru - - ci - fi - xus
 cru - - ci -

I Fl. trvs.
 II
 VI.I
 VI.II
 Vla
 S.II
 A.
 T.
 B.
 Cont.

sub Pon-ti-o Pi-la - - - to, pas -
 no - bis sub Pon - ti - o Pi - la - - - to, pas-sus et se -
 e - ti-am pro no - bis, pas - sus
 fi - xus e - ti-am pro no - - - bis,
 Cont.

I Fl. trvs.
 II
 VI.I
 VI.II
 Vla
 S.II
 A.
 T.
 B.
 Cont.

- - sus et se - pul - tus est, se - pul - tus est, se - pul - tus est.
 pul - tus, se - pul - tus est, pas - - sus et se - pul - tus est.
 et se - pul - tus est, se - pul - - - tus, se - pul - tus est.
 pas-sus et se-pul-tus est, se - pul - tus est, et se - pul - tus est.
 Cont.

Nº 17

Tromba I
 Tromba II
 Tromba III
 Timpani
 Flauto traverso I
 Flauto traverso II
 Oboe I
 Oboe II
 Violino I
 Violino II
 Viola
 Soprano I
 Soprano II
 Alto
 Tenore
 Basso
 Continuo

Et resur-re - - xit, resur-re - xit,
 Et resur-re - - xit, resur-re - xit,
 Et resur-re - xit, re - sur-re - xit,
 Et resur-re - xit, re - sur-re - xit,
 Et resur-re - xit, re - sur-re - xit,

Tr.I

Tr.II

Tr.III

Timp.

I
Fl.
trvs.

II

Ob.I

Ob.II

VI.I

VI.II

Vla

Cont.

10

Tr.I

Tr.II

Tr.III

Timp.

I
Fl.
trvs.

II

Ob.I

Ob.II

VI.I

VI.II

Vla

S.II

A.

T.

B.

Cont.

et re-sur-

et re-sur-re - - - - -

et re-sur-re - - - - -

et re-sur-re - - - - - xit, re-sur-

Tr. I

Tr. II

Tr. III

Timp.

I
Fl.
trvs.

II

Ob. I

Ob. II

VI. I

VI. II

Vla

S. I

S. II

A.

T.

B.

Cont.

et re-sur-re-xit, re-sur-re-

re-xit, re-sur-re-xit, re-sur-re-

-xit, re-sur-re-xit, re-sur-re-

-xit, re-sur-re-xit, re-sur-re-

re-xit, re-sur-re-xit, et re-sur-re-xit, re-sur-re-

Tr.I

Tr.II

Tr.III

Timp.

I
Fl.
trvs.

II

Ob.I

Ob.II

Vl.I

Vl.II

Vla

S.I
- xit ter - ti - a di - e, re - sur - re - xit ter - ti - a

S.II
- xit ter - ti - a di - e, re - sur - re - xit ter - ti - a

A.
- xit ter - ti - a di - e, et re - sur - re - xit ter - ti - a

T.
- xit ter - ti - a di - e, re - sur - re - xit ter - ti - a

B.
- xit ter - ti - a di - e, et re - sur - re - xit ter - ti - a

Cont.

20

Tr. I

Tr. II

Tr. III

Timp.

Fl. trvs.

Ob. I

Ob. II

VI. I

VI. II

Vla.

S. I

S. II

A.

T.

B.

Cont.

di - e, et re-sur - re - xit, re-sur - re - xit, et re-sur - re - xit, re-sur -

di - e, et re-sur - re - xit, re-sur - re - xit, et re-sur - re - xit, re-sur -

di - e, et re-sur - re - xit, re-sur - re - xit, et re-sur - re - xit, re - sur -

di - e, et re-sur - re - xit, re - sur - re - xit, et re-sur - re - xit, re - sur -

di - e, et re-sur - re - xit, re - sur - re - xit, et re-sur - re - xit, re - sur -

I
Fl. trvs.

II

Ob. I

Ob. II

VI. I

VI. II

Vla

S. I
re-xit, re-sur-re-

S. II
re-xit, re-sur-re-

A.
re-xit, re-sur-re-xit ter-ti-a di-e, ter-ti-a

T.
re-xit, re-sur-re-xit ter- - ti-a di- -

B.
re-xit, et re-sur-re-xit ter-ti-a di-e, ter-ti-a

Cont.

I Fl. trvs.
 II
 Ob. I
 Ob. II
 VI. I
 VI. II
 Vla
 S. I
 S. II
 A.
 T.
 B.
 Cont.

di - e, re - - sur - - re - - xit, re-sur - re - - xit,
 - - e, re - - sur - - re - xit, re - - sur - - re-xit ter-ti - a__
 di - - o, re - - sur - - re - - xit, re-sur - re - - xit

30

I
Fl. trvs.

II

Ob. I

Ob. II

VI. I

VI. II

Vla

S. I
- - - - - xit se-cun - dum scri - ptu -

S. II
- - - - - xit ter - ti - a di - e se-cun - dum scri - ptu -

A.
re - sur-re - xit ter - ti - a di - e se-cun - dum scri - ptu -

T.
di - e, re-sur - re-xit ter-ti-a di - e se-cun - dum scri - ptu -

B.
ter - ti - a di - e, re-sur - rexit se-cun - dum scri - ptu -

Cont.

Fl. I
trvs.
II

Ob. I

Ob. II

VI. I

VI. II

Vla

S. I
ras;

S. II
ras;

A.
ras;

T.
ras;

B.
ras;

Cont.

40

Fl. I
trvs.
II

Ob. I

Ob. II

VI. I

VI. II

Vla

Cont.

I
Fl.
trvs.

II

Ob.I

Ob.II

VI.I

VI.II

Vla

Cont.

Tr.I

Tr.II

Tr.III

Timp.

I
Fl.
trvs.

II

Ob.I

Ob.II

VI.I

VI.II

Vla

Cont.

50

Tr. I

Tr. II

Tr. III

Timp.

I
Fl.
trvs.

II

Ob. I

Ob. II

Vi. I

Vi. II

Vla

S. I
et a - scen - dit in coe-lum, se - det ad dex - teram De-i

S. II
et a - scen - dit in coe - lum, sedet ad dex - teram De - i

A.
et a-scen - dit in coe - lum, sedet ad dex - teram De - i

T.
et a-scen - dit in coe - lum, sedet ad dex - tram De - i

B.
et a - scen - dit in coe - lum, se - det ad dex - tram De-i

Cont.

Tr. I

Tr. II

I
Fl.
trvs.

II

Ob. I

Ob. II

VI. I

VI. II

Vla

S. I
Pa - tris, ad dextram De - i Pa - tris,

S. II
Pa - tris, ad dextram De - i Pa - tris,

A.
Pa - tris, ad dextram De - i Pa - tris,

T.
Pa - tris, ad dextram De - i Pa - tris,

B.
Pa tris ad dex - - tram De-i Pa - tris,

Cont.

Tr.I

Tr.II

I
Fl.
trvs.

II

Ob.I

Ob.II

Vl.I

Vl.II

Vla

S.I

S.II

A.

T.

B.

Cont.

a - scen - - dit, a-scen dit in

a - scendit, a - scen-dit in

a - scen-dit in

a - scen-dit in

a - scen-dit in coe-lum, a - scen-dit in

a - scen - - dit in

60

Tr. I

Tr. II

I
Fl. trvs.
II

Ob. I

Ob. II

VI. I

VI. II

Vla

S. I
coe-lum, a - scen - dit in coe-lum, se - det ad

S. II
coe - lum, a - scen - - dit in coe - lum, se - det ad

A.
coe - lum, a - scen - dit in coe - lum, se - det,

T.
coe - lum, a - scen - dit in coe - lum, se -

B.
coe - lum, a - scen - - dit in coe - lum, se - det ad

Cont.

I
 Fl. trvs.
 II
 Ob. I
 Ob. II
 Vl. I
 Vl. II
 Vla
 S. I
 S. II
 A.
 T.
 B.
 Cont.

dexteram De-i Pa - - - tris;
 dex - - - tram De-i Pa - tris;
 se - det ad dextram De-i Pa - tris;
 - - - det ad dex - - tram De-i Pa - tris;
 dextram De-i Pa-tris, De - - i Pa - tris;

70

Fl. trav. I
Fl. trav. II
Ob. I
Ob. II
VI. I
VI. II
Vla.
Cont.

Fl. trav. I
Fl. trav. II
Ob. I
Ob. II
VI. I
VI. II
Vla.
B.
Cont.

et i - te -

VI.I
VI.II
Vla
B.
Cont.

rum ven - tu - rus est cum glo - ri - a, ven - tu - rus

VI.I
VI.II
Vla
B.
Cont.

est cum glo - ri - a, cum glo - ri - a ju - di - ca -

80
VI.I
VI.II
Vla
B.
Cont.

- re vi - vos et mor - tu - os, ju -

VI.I
VI.II
Vla
B.
Cont.

- di - ca - re vi - vos et mor - tu - os, vi - vos et mor - tu -

Tr.I

Tr.II

Tr.III

Timp.

I
Fl.
trvs.

II

Ob.I

Ob.II

Vl.I

Vl.II

Vla.

S.I
cu - jus re - gni non e - rit fi - nis,

S.II
cu - jus re - gni non e - rit fi - nis,

A.
cu - jus re - gni non e - rit fi - nis,

T.
cu - jus re - gni non e - rit fi - nis,

B.
os; cu - jus re - gni non e - rit fi - nis,

Cont.

90

Tr. I

Tr. II

Tr. III

Timp.

I
Fl.
trvs.

II

Ob. I

Ob. II

VI. I

VI. II

Vla.

A.

B.

Cont.

cu - jus

cu - jus re -

Tr. I

Tr. II

Tr. III

Timp.

I
Fl. trvs.

II

Ob. I

Ob. II

Vl. I

Vl. II

Vla.

S. I

S. II

A.

T.

B.

Cont.

cu - jus

cu - jus re - - gni, cu - jus

re - - gni non e-rit

cu - jus re - - gni non e-rit

- gni non e-rit fi-nis, non e-rit fi-nis, cu - jus

Tr. I

Tr. II

Tr. III

Timp.

I
Fl. trvs.

II

Ob. I

Ob. II

VI. I

VI. II

Vla

S. I

S. II

A.

T.

B.

Cont.

re-gni non e-rit fi-nis, cu - jus regni non e-rit fi-nis, cu - jus

re-gni non e-rit fi-nis, cu - jus re - gni non e-rit fi-nis, cu - jus

re - gni non e-rit fi - nis, cu - jus re - gni non e-rit fi-nis, cu - jus

re-gni non e-rit fi - nis, cu - jus re - gni non e-rit fi-nis, cu - jus

re - gni non e-rit fi - nis, cu - jus re - gni non e-rit fi-nis, cu - jus

re - gni non e-rit fi - nis, cu - jus re - gni non e-rit fi-nis, cu - jus

Tr. I

Tr. II

Fl. I
Fl. trvs.

Fl. II

Ob. I

Ob. II

Vl. I

Vl. II

Vla.

S. I
re -

S. II
re - gni non e-rit fi - nis, cu - jus

A.
re -

T.
re - gni, cu - jus re - gni non e-rit fi - nis, cu - jus

B.
re - gni non e-rit

Cont.

[illegible]

110

Tr. I

Tr. II

Tr. III

Timp.

Fl. trvs. I

Fl. trvs. II

Ob. I

Ob. II

VI. I

VI. II

Vla

S. I

fi-nis, cu - jus re-gni non e - rit fi - nis.

S. II

fi-nis, non e - rit fi - nis, fi - nis.

A.

- gni non e - rit fi - nis, fi - nis.

T.

fi-nis, non e - rit fi - nis, fi - nis.

B.

fi-nis, cu - jus re-gni non e - rit fi - nis.

Cont.

First system of musical notation (measures 115-120). The score includes parts for:

- Fl. I (Flute I)
- Fl. trvs. II (Flute traverso II)
- Ob. I (Oboe I)
- Ob. II (Oboe II)
- VI. I (Violin I)
- VI. II (Violin II)
- Vla. (Viola)
- Cont. (Cello/Double Bass)

The key signature is one sharp (F#). The music features a complex melodic line in the woodwinds and strings, with a prominent eighth-note pattern in the Flute I and Flute traverso II parts.

Second system of musical notation (measures 120-125). The score includes parts for:

- Tr. I (Trumpet I)
- Fl. I (Flute I)
- Fl. trvs. II (Flute traverso II)
- Ob. I (Oboe I)
- Ob. II (Oboe II)
- VI. I (Violin I)
- VI. II (Violin II)
- Vla. (Viola)
- Cont. (Cello/Double Bass)

The key signature is one sharp (F#). The music continues with a complex melodic line in the woodwinds and strings. A measure number "120" is marked above the first measure of this system. The Flute I and Flute traverso II parts feature a prominent eighth-note pattern.

Tr. I
Tr. II
Fl. I
Fl. trvs. II
Ob. I
Ob. II
Vl. I
Vl. II
Vla
Cont.

This system contains the first three measures of the score. The woodwinds (Tr. I, Tr. II, Fl. I, Fl. trvs. II, Ob. I, Ob. II) play a melodic line with triplets in measures 2 and 3. The strings (Vl. I, Vl. II, Vla, Cont.) provide a harmonic accompaniment with eighth and sixteenth notes.

Tr. I
Tr. II
Fl. I
Fl. trvs. II
Ob. I
Ob. II
Vl. I
Vl. II
Vla
Cont.

This system contains measures 4, 5, and 6. In measure 4, the woodwinds continue their melodic line. In measure 5, the woodwinds play a sustained note (marked 'tr') while the strings play a moving accompaniment. In measure 6, the woodwinds play a melodic line with triplets.

130

Tr. I

Tr. II

Tr. III

Timp.

Fl. trvs. I

Fl. trvs. II

Ob. I

Ob. II

Vl. I

Vl. II

Vla

Cont.

Nº 18. ARIA

Oboe d'amore I

Oboe d'amore II

Continuo

Ob. d'am. I

Ob. d'am. II

Cont.

Ob. d'am. I

Ob. d'am. II

B.

Cont.

Et in Spi-ritum sanctum Do-minum et vi-vi-fi-can-

Ob. d'am. I

Ob. d'am. II

B.

Cont.

-tem,

Ob. I
d'am.
II

B.

Cont.

et in Spi-ritum sanctum Do-minum et vi-

Ob. I
d'am.
II

B.

Cont.

30

vi-fi-can-tem, vi-vi-fi-cantem, Spi-ritum sanctum, Spiritum

Ob. I
d'am.
II

B.

Cont.

sanctum vi-vi-fi-cantem, vi-vi-fi-cantem Do-mi-num, qui ex Pa-tre Fi-li-

Ob. I
d'am.
II

B.

Cont.

40

o- que proce-

Ob. I
d'am.

Ob. II

B.

Cont.

- dit, ex Pa - tre Fi - li - o - que pro - ce - dit, qui ex Pa - - tre Fi - li - o -

50

Ob. I

Ob. d'am. II

B.

Cont.

- que proce - dit;

Ob. I

Ob. d'am. II

Cont.

60

Ob. I

Ob. d'am. II

B.

Cont.

qui cum Pa - - - tre et Fi - li - o si - mul a - do -

Ob. I
d'am. II

B.

Cont.

ra - tur, a - do - ra -

Ob. I
d'am. II

B.

Cont.

- tur et con-glo-ri-fi-ca - - tur, et con-glo-ri-fi-ca-

Ob. I
d'am. II

B.

Cont.

tur; qui lo-cutus est per Pro-

Ob. I
d'am. II

B.

Cont.

phe - tas, lo - cutus est per Pro-phetas, per Pro-phetas lo-cu - tus est,

90

Ot. I
d'am.

II

B.

Cont.

lo-cu-tus est per Prophe - tas, lo-cu-tus est per Prophe - tas,

Ob. I
d'am.

II

B.

Cont.

per Prophe - tas. Et u-nam sanctam catho-li-cam et a-po-sto-li-

100

Ob. I
d'am.

II

B.

Cont.

cam ec-cle - si - am,

Ob. I
d'am.

II

B.

Cont.

et u-nam sanctam catholicam et a-po-sto-li-

110

Ob. I
d'am.

II

B.

Cont.

camec-cle-si-am, et u-nam sanctam ca-tho-

Ob. I
d'am.

II

B.

Cont.

- li - cam et a - po-

120

Ob. I
d'am.

II

B.

Cont.

sto-li-cam ec-cle - si -

Ob. I
d'am.

II

B.

Cont.

am, u - - nam san - - ctam ca-tho-li-cam et a-po-sto-li -

I
Ob.
d'am.

II

B.

Cont.

cam ec-cle - - si-am, u-nam san - - ctam ca-tho-li-cam et a-po-

130

I
Ob.
d'am.

II

B.

Cont.

sto - - - li - cam ec-cle-si-am.

I
Ob.
d'am.

II

Cont.

140

I
Ob.
d'am.

II

Cont.

Nº 19

Soprano I
Soprano II
Alto
Tenore
Basso
Continuo

Con - fi - te - or, con fi - - te - or u - - num ba -

Con - fi - te - or, con fi - - te - or u -

Con - fi - te - or, con fi - -

Con - fi - te -

S. I
S. II
A.
T.
B.
Cont.

pti - - sma, u - num ba - pti - - sma, u - - num ba -

- num ba - pti - - sma, con - fi - te - or u - - num ba -

- te - or u - num ba - pti - - sma, u - -

or, con fi - - te - or u - num ba - pti - sma, u - num

Con - fi - te - or, con fi - - te. - or u - num ba - pti - -

S. I ptisma, u - num ba - pti - sma

S. II ptisma, u - num ba - pti - sma

A. num, u - num ba - pti - sma in re-

T. ba - pti - sma, u - num ba - pti - sma in re - missi - o - - nem pecca-

B. - sma, u - num ba - pti - sma

Cont.

20

S. I in re-missi-o - - nem pecca-

S. II in re-missi-o - - nem pecca-to - - rum, in re-

A. missi-o - - nem pecca-to - - rum, in re-missi-o-nem pec - ca-

T. to - - rum, in re-missi-o-nem pec - ca-to - - rum,

B. in re-

Cont.

80

S.I. to - rum, in re-mis-si-o-nem pec - ca - to - rum,

S.II. missi-o-nem pec - ca - to - rum,

A. to - rum, in remissi - o-nem pecca - to - rum, pec -

T. in re-mis-si - o - nem pec - ca - to - rum, pec -

B. missi - o - nem pecca - to - rum, in re-mis-si-o-nem pec - ca -

Cont.

S.I. con - fi - te - or, con-fi - te - or u - num ba - pti -

S.II. in re-mis-si - o - nem pecca - to - rum,

A. - ca-to - rum, in re-mis-si - o - nem pecca -

T. - ca-to - rum, con - fi - te - or, con-fi -

B. to - rum,

Cont.

40

S.I. - sma in re missi - o - - nem pecca - to - - - - - rum, pecca -

S.II con - fi - - te - or, con - fi - - te - or u - num ba - ptisma, con -

A. to - - rum, con - fi - te - or u - num ba - pti - - sma, u - num ba - pti - sma

T. - - te - or u - num ba - pti - sma, u - num bapti - sma, con -

B. con - fi - - te - or, con - fi -

Cont.

S.I. to - - rum, in re - missi - o - - nem pecca - to - rum, con -

S.II fi - te - or u - num ba - pti - sma, con - fi - - te - or u - num ba -

A. in re missi - o - nem pecca - to - rum, con fi - - te - or u - num ba - ptisma in re -

T. fi - te - or, con - fi - - te - or u - num bapti - sma,

B. - - te - or u - - num ba - pti - - sma in re - missi - o -

Cont.

50

S.I. fi - te - or, con - fi - te - or, con - fi - te -

S.II pti - sma, con - fi - te - or, con - fi - te - or u - num ba - pti - sma,

A. missi - o - - nem pecca - to - - rum, pecca - to - rum, con -

T. con - fi - te - or, con - fi - te - or u - num ba - pti -

B. - - nem pecca - to - - rum, in re - missi - o - - nem pecca - to -

Cont.

60

S.I. or u - - num ba - pti - sma, con -

S.II con - fi - te - or, con - fi - te - or, con - fi - te -

A. fi - te - or, con - fi - te - or, in re - mis - si - o - - nem pecca -

T. sma, con - fi - te - or, con - fi -

B. rum, con - fi - te - or, con - fi - te -

Cont.

S.I. fi - te - or u - num ba - ptisma in re - mis - si - o - - - - - nem

S.II or u - - num ba - pti - sma in re - missi - o - - - - - nem pecca -

A. to - - rum, in re - missi - o - - - - - nem pec - ca -

T. - - te - or u - num ba - ptisma in re - missi - o - - - - - nem pecca - to rum,

B. or u - num ba - ptisma in re - missi - o - - - - - nem pecca - to - - - - -

Cont.

70

S.I. pecca - to - - - - rum, in re - missi - o - - - - - nem pecca - to - - - - -

S.II torum, pecca - to - - - - rum, in re - missi - o - - - - - nem pec - ca - to - -

A. torum, pecca - to - - - - rum, in re - missi - o - - - - - nem pec - - ca - to - -

T. pec - ca - to - - - - rum, in re - missi - o - - - - - nem pecca - to - - - - -

B. - - - - - rum,

Cont.

S.I. rum, in re - missi-o - - nem pecca - to - - rum, pec - ca-to -

S.II rum, con - fi - te - or u - num ba - pti - sma, con -

A. rum, con - fi - te - or u - num ba -

T. rum, in re - mis - si - o - - nem pecca - to - rum,

B. con - fi - te - or u - num ba - pti -

Cont.

80

S.I. - rum, con - fi - te - or, confi - - te -

S.II fi - te - or unum ba - pti - sma, confi - - te - or, con - fi - te -

A. pti - sma in re - mis - si - o - nem

T. in re - mis - si - o - nem pec - ca - to - - rum, in re -

B. sma in re - mis - si - o - nem

Cont.

90

S. I or u - num ba - ptisma in remissi - o - - nem pec -

S. II or u - - num ba - pti - - sma, con - fi - te - or, in re -

A. pec - ca - to - - rum, con - fi - te - or u - num ba -

T. missi - o - - nem pec - ca - to - - rum,

B. pec - ca - to - - rum, in re - missi - o - - nem pec -

Cont.

S. I - - ca - to - rum, in re - missi - o - - nem pec - ca - to - -

S. II mis - si - o - - nem pec - - ca - to - rum, con - fi - te -

A. pti - - sma in re - missi - o - - - nem pec - ca - to - rum,

T. con - - - fi - - te - - or

B. to - - rum,

Cont.

100

S. I
- - rum, con - fi - te or, con-fi - te or,

S. II
or, con-fi - te - or u - num ba - pti - sma, con -

A.
con - fi - te or, con-fi - te - or, in re-mis-si-o -

T.
u - num ba - pti -

B.
in re mis-si-o - nem pec-ca-to - rum, con -

Cont.

S. I
in re-mis-si-o - nem pec-ca-to - rum,

S. II
fi - te or, con-fi - te or, in re mis-si-o -

A.
- nem pec-ca - to - rum, in re-mis-si-o - nem pec-ca-to -

T.
sma in re - mis -

B.
fi - te or, con-fi - te or u - num ba -

Cont.

110

S. I
con - fi - te or, con-fi - te or

S. II
nem pecca - to - rum, con-fi - te or u - num ba -

A.
rum, pec - ca - to - rum, u - num ba - ptisma in re -

T.
si - o - nem pec -

B.
sma in re - mis - si - o - nem pec - ca - to - rum, con-fi - te -

Cont.

S. I
u - num ba - ptisma in re - mis - si - o -

S. II
pti - sma in re - mis - si - o -

A.
mis - si - o - nem pec - ca - to - rum, in re -

T.
ca - to - rum, in re - mis - si - o -

B.
or u - num ba - ptisma in re - mis - si - o - nem

Cont.

Adagio.

120

S. I
- nem pec-ca - to - - - rum. Et ex - pe -

S. II
- nem pec-ca - to - - - rum. Et ex - pe -

A.
mis-si - o - nem pec - ca - to - - - rum. Et ex - pe -

T.
- - nem pec - ca - to - - - rum. Et ex - pe -

B.
pec - ca - - to - - - rum. Et ex - pe -

Cont.

130

S. I
- - - cto, ex - pe - - - cto re-surre-cti - o - nem mor-tu - o - -

S. II
- - - cto, ex - pe - - - cto re - - surre-cti - o - nem mor - tu -

A.
- - - cto, ex - pe-cto resur-re - cti - o - nem mor - tu - - o - rum,

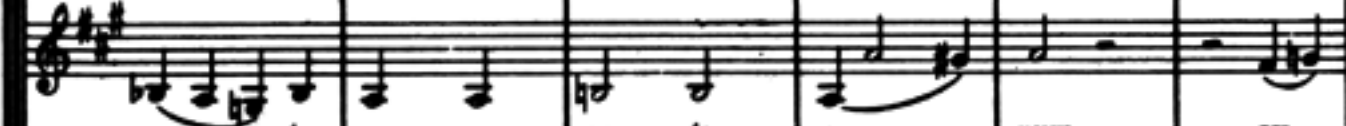
T.
- - - cto, ex - pe-cto resur-re - cti - o - nem mor - tu - - o - -

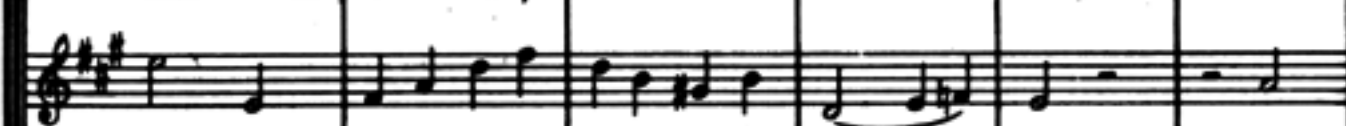
B.
- - - cto, ex - pe - - - - - - - cto

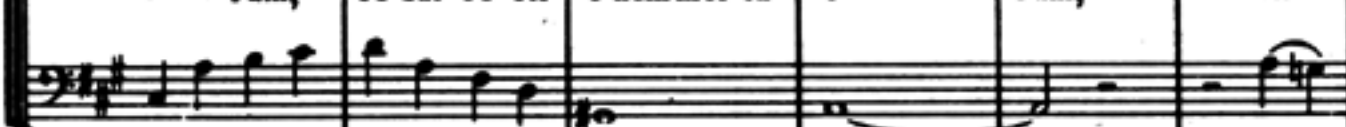
Cont.

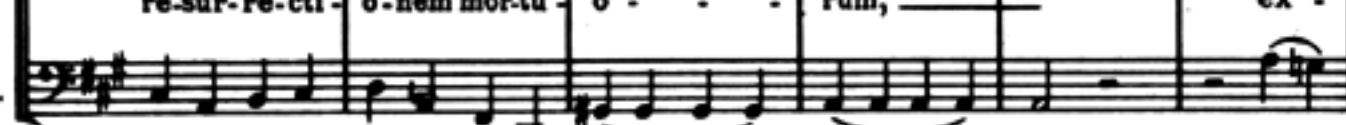
S. I.  rum, ex - pe -

S. II  o - rum, ex -

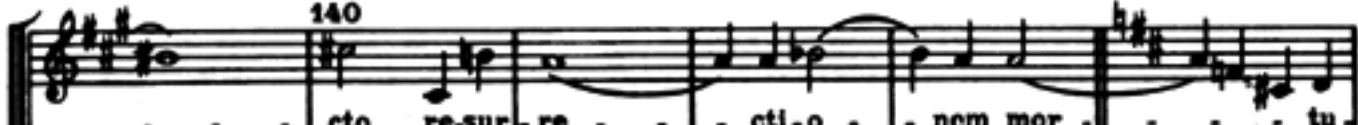
A.  mor - tu - o - rum, mor - tu - o - rum, ex -

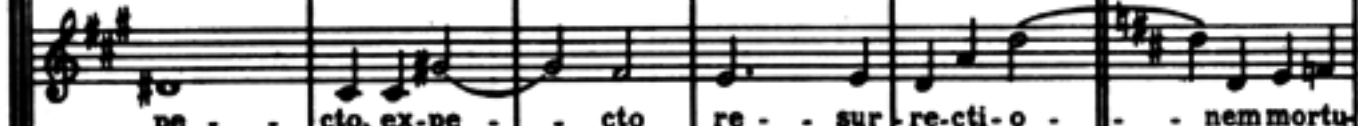
T.  - rum, re-sur-re-cti - o-nem mor-tu - o - rum, ex -

B.  re-sur-re-cti - o-nem mortu - o - rum, ex -

Cont. 

140

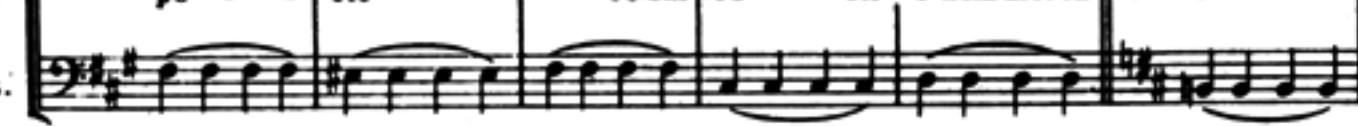
S. I.  - - - cto re-sur-re - - - cti-o - - - nem mor - - - tu -

S. II  pe - - - cto, ex-pe - - - cto re - - - sur-re-cti-o - - - nem mortu -

A.  pe - - - cto re-sur-re-cti-o - - - nem mortu - - - o - - -

T.  pe - - - cto re-sur-re-cti-o-nem mor - tu - - o - - -

B.  pe - - - cto re-sur-re - - cti - o-nem mortu - - o - - -

Cont. 

Vivace e Allegro.

Tromba I
 Tromba II
 Tromba III
 Timpani.
 Flauto traverso I
 Flauto traverso II
 Oboe I
 Oboe II
 Violino I
 Violino II
 Viola.
 Soprano I
 Soprano II
 Alto.
 Tenore.
 Basso.
 Continuo.

o - - rum, et ex-pe - cto, ex-pe - - - cto, ex-
 o - - rum, et ex-pe - - - cto, ex-pe - - -
 rum, et-ex-pe - - -
 rum, et ex-pe - - - cto, ex-pe - -
 rum, et ex-pe - - - cto, ex-

150

Tr. I

Tr. II

Tr. III

Timp.

I Fl. trvs.

II

Ob. I

Ob. II

VI. I

VI. II

Vla.

S. I

pe - - - - - cto re-sur - re - - cti - o-nem mor-tu - o - - -

S. II

- - cto re-sur - re - - cti - o - - - nem mor-tu - o - - -

A.

- - cto, ex - pe-cto re-sur - re - - cti - o - - - nem mor-tu - o - - -

T.

- - - - - cto re-sur - re - - cti - o-nem mor-tu - o - - -

B.

pe-cto re-sur - re - - - - - cti - o - - - - nem mor-tu - o - - -

Cont.

Tr. I

Tr. II

Tr. III

Timp.

I
Fl.
trvs.

II

Ob. I

Ob. II

VI. I

VI. II

Vla

S. I
rum.

S. II
rum.

A.
rum.

T.
rum.

B.
rum.

Cont.

Detailed description: This is a page of a musical score, page 268, measures 155-160. The score is for a large orchestra and voices. The instruments listed on the left are Tr. I, Tr. II, Tr. III, Timp., I Fl. trvs., II, Ob. I, Ob. II, VI. I, VI. II, Vla, S. I, S. II, A., T., B., and Cont. The vocal parts (S. I, S. II, A., T., B.) have the word 'rum.' written below their staves. The woodwinds and strings are playing complex melodic and rhythmic patterns. The percussion (Timp.) has a steady beat. The conductor's part (Cont.) is at the bottom. The key signature has two sharps (F# and C#). The time signature is not explicitly shown but appears to be 4/4. The measures are numbered 155, 156, 157, 158, 159, and 160. The number 160 is written above the final measure.

Tr. I

Tr. II

Tr. III

Timp.

I
Fl.
trvs.
II

Ob. I

Ob. II

Vl. I

Vl. II

Vla

S. II

A.

T.

B.

Cont.

Ex - pe - . . .

Ex - pe - . . .

Ex - pe - . . . cto re - . .

Ex - . .

170

Timp.

I
Fl.
trvs.

II

Ob. I

Ob. II

Vl. I

Vl. II

Vla.

S. I
Ex - pe - cto re - sur-re-cti - o - nem mor-tu -

S. II
- - - cto, ex - pe - cto resur-re-cti - o - nem mor-tu -

A.
cto re - sur-re-cti - o - nem mor - tu - o - - -

T.
- sur-re-cti - o - - - nem mor-tu - o - - - rum, re-sur - re - cti -

B.
pe - - - cto re-sur - re - cti - o - - - - nem mor-tu -

Cont.

Timp.
 I
 Fl.
 trvs.
 II
 Ob. I
 Ob. II
 Vl. I
 Vl. II
 Vla
 S. I
 S. II
 A.
 T.
 B.
 Cont.

o - - - rum, re-sur-re-cti-o - - - nem mortu -
 o - - - rum, re-sur-re-cti -
 rum, re-sur-re-cti-o - - - nem mortu-o - - -
 o - - - nem mortu-o - - -
 o - - -
 o - - -

180

Tr. I

Tr. II

Tr. III

Timp.

Fl. I

Fl. trvs. II

Ob. I

Ob. II

Vl. I

Vl. II

Vla.

S. I

S. II

A.

T.

B.

Cont.

o - rum, et ex - pe - cto, ex - pe - cto, ex - pe - cto re - sur - re - cti -

o - - - - - nem, et ex - pe - cto, ex - pe - cto re - sur - re - cti -

et ex - pe - cto, ex - pe - cto, ex - pa - cto re - sur - re - cti -

rum et ex - pe - cto, ex - pe - cto, ex - pe - cto re - sur - re - cti -

rum et ex - pe - cto, ex - pe - cto re - sur - re - cti - o -

Fr. I
Tr. II
Tr. III
Timp.
Fl. I
Fl. II
Ob. I
Ob. II
Vl. I
Vl. II
Vla.
S. I
S. II
A.
T.
B.
Cont.

o-nem mor-tu-o-rum, re-sur-re-cti-o-nem
o-nem mor-tu-o-rum,
o-nem, re-sur-re-cti-o-nem
o-nem mor-tu-o-rum,
nem mor-tu-o-rum,

190

Tr. I

Tr. II

Tr. III

Timp.

I
Fl.
trvs.

II

Ob. I

Ob. II

VI. I

VI. II

Vla

S. I
nem mor - tu - o - - - rum, re-sur-re - - -

S. II
re-sur-re-cti-o - - - - - nem, re-sur-

A.
mor - tu - o - - - - - rum, re-sur-re-cti-o-nem mor - tu - o - - -

T.
re-sur-re-cti-o - - - - - nem mor - tu - o - - -

B.
re-sur-re-cti-o - - - - -

Cont.

200

Tr. I

Tr. II

Tr. III

Timp.

I
Fl.
trvs.

II

Ob. I

Ob. II

VI. I

VI. II

Vla

S. I
- - cti - o - - - - - nem mor - tu - o - - - - - rum.

S. II
re - - - - - cti - o - - - - - nem mor - tu - o - - - - - rum.

A.
- - rum, re - sur - re - cti - o - - - - - nem mor - tu - o - - - - - rum.

T.
rum, re - sur - re - cti - o - - - - - nem mor - tu - o - - - - - rum.

B.
- - nem, re - sur - re - cti - o - - - - - nem mor - tu - o - - - - - rum.

Cont.

This musical score page, numbered 271, contains ten staves of music. The staves are labeled on the left as follows: Tr.I, Tr.II, Tr.III, Timp., Fl. trvs. I, Fl. trvs. II, Ob.I, Ob.II, VI.I, VI.II, Vla., and Cont. The music is written in a key with one sharp (F#) and a common time signature (C). The first three staves (Tr.I, Tr.II, Tr.III) are grouped by a brace on the left. The next two staves (Fl. trvs. I, Fl. trvs. II) are also grouped by a brace. The next two staves (Ob.I, Ob.II) are grouped by a brace. The next two staves (VI.I, VI.II) are grouped by a brace. The Vla. staff is a single line, and the Cont. staff is a single line. The music consists of various rhythmic patterns, including eighth and sixteenth notes, and rests, with some measures containing multiple beamed notes.

Tr. I
Tr. II
Tr. III
Timp.
I
Fl. trvs.
II
Ob. I
Ob. II
Vl. I
Vl. II
Vla
S. I
S. II
A.
T.
B.
Cont.

Et vi - - -
Et vi - - - tam ven -
Et vi - - - tam ven - tu - ri sae - cu - li, vi - - - tam ven -
Et vi - - - tam ven - tu - ri sae - cu - li, vi - -
Et vi - - - tam ven - tu - ri -

I
 Fl. I
 trvs.
 II
 Ob. I
 Ob. II
 VI. I
 VI. II
 Vla
 S. I
 S. II
 A.
 T.
 B.
 Cont.

- tam ven-tu - ri sae - - cu - li, ven-tu - ri
 tu - ri sae - cu - li, ven-tu - ri sae - - culi,
 tu - ri sae - - culi, A - - -
 - tam ven-tu - ri sae - - - cu - li, ven-tu - ri
 sae - cu - li, ven-tu - ri sae - - -
 sae - cu - li, ven-tu - ri sae - - -

220

Tr. I

I

Fl. trvs.

II

Ob. I

Ob. II

VI. I

VI. II

Vla

S. I

sae - cu-li, A - men, A -

S. II

A - men, A -

A.

- men, A - men, A -

T.

sae - cu-li, A - men, A -

B.

- cu li, ven-tu.ri sae - cu-li, A -

Cont.

Tr. I

Tr. II

Tr. III

Timp.

Fl. I

Fl. II

Ob. I

Ob. II

VI. I

VI. II

Vla.

S. I

S. II

A.

T.

B.

Cont.

men, et vi-tam ven-tu-ri sae -

men, A - men, et vi-tam ven-

men, et vi-tam ven-tu -

men, A - men, et vi-tam ven-tu-ri sae -

men, ven-tu-ri sae -

230

Tr. I

Tr. II

Tr. III

Timp.

I
Fl.
trvs.
II

Ob. I

Ob. II

VI. I

VI. II

Vla

S. I
- cu - li, ven - tu - ri sae - culi, Amen,

S. II
tu ri sae - cu - li, ven - tu - ri sae - culi, Amen,

A.
- ri sae - cu - li, ven - tu - ri sae - culi, Amen, A -

T.
- cu - li, ven - tu - ri sae - culi, Amen, A - men,

B.
- cu - li, ven - tu - ri sae - culi, Amen,

Cont.

240

Fl. I
Fl. trvs. II
Ob. I
Ob. II
Vl. I
Vl. II
Vla
S. I
S. II
A.
T.
Cont.

A - - - - - men, A - - - - -
A - - - - - men, A - - - - -
- - - - - men, A - - - - - men, A - - - - -
A - - - - - men, A - - - - - men, A - - - - -

Tr.I

Tr.II

Tr.III

Timp.

I
Fl.
trvs.
II

Ob.I

Ob.II

VI.I

VI.II

Vla

S.I
- men, A - - men, A - men, A - - men, A - men, A -

S.II
men, A - - men, A - - men, ex -

A.
men, A - - - - men,

T.
- - - - - men, ex -

B.
A - - - - men, A - - - - men, A - -

Cont.

250

Tr. I

Tr. II

Tr. III

Timp.

Fl. I

Fl. II

Ob. I

Ob. II

VI. I

VI. II

Vla.

S. I

S. II

A.

T.

B.

Cont.

men, A - men, ven-tu-ri sae-cu-li, A - men.

pe - cto vi - tam ven-tu-ri sae-cu - li, ven-tu-ri sae-cu-li, A - men.

ex - pe - cto vi - tam ven-tu-ri sae-cu-li, A - men.

pe - cto vi - tam ven-tu-ri sae-cu-li, A - men.

- men A - men, ven-tu-ri sae-cu-li, A - men.

Tr. I

Tr. II

Tr. III

Timp.

Ob. I

Ob. II

Ob. III

VI. I

VI. II

Vla.

S. I

S. II

A. I

A. II

T.

B.

Cont.

- ctus, san -

- ctus, san -

- ctus Do - mi-nus De -

- ctus Do - mi-nus

san - ctus,

san - ctus,

san - ctus

san - ctus Do - mi-nus

san - ctus Do - mi-nus

san - ctus Do - mi-nus

san - ctus Do - mi-nus

[illegible]

10

Tr.I

Tr.II

Tr.III

Timp.

Ob.I

Ob.II

Ob.III

VI.I

VI.II

Vla

S.I
san - ctus,

S.II
san - ctus,

A.I
- ctus, san -

A.II
- ctus, san -

T.
- ctus, san -

B.
san - ctus,

Cont.

san - ctus Do - minus

san - ctus Do - minus

san - ctus Do - minus

san - ctus Do - minus

san - ctus Do - minus

san - ctus Do - minus

[illegible]

Tr.I

Tr.II

Tr.III

Timp.

Ob.I

Ob.II

Ob.III

V.I

V.II

Vla

S.I
san - ctus, san -

S.II
san - ctus, san -

A.I
- ctus, san -

A.II
- ctus, san -

T.
- ctus, san -

B.
san - ctus,

Cont.

san - ctus Do - mi - nus

[illegible]

Tr. I

Tr. II

Tr. III

Timp.

Ob. I

Ob. II

Ob. III

VI. I

VI. II

Vla

S. I
san - ctus, san-ctus Do - minus De -

S. II
san - ctus, san - ctus Do - minus

A. I
san - ctus, san - ctus Do - minus De -

A. II
san - ctus, san -

T.
san - ctus, san - ctus Do - minus

B.
san - ctus Do - minus De - us Sa - baoth, san - ctus Do - minus

Cont.

Ob.I

Ob.II

Ob.III

Vl.I

Vl.II

Vla

S.I
De - us Sa - ba-oth, san - ctus, san - ctus,

S.II
De - us Sa - ba-oth, san - ctus, san - ctus,

A.I
De - us Sa - ba-oth, san - ctus, san - ctus,

A.II
De - us Sa - ba-oth, san - ctus, san - ctus,

T.
De - us Sa - ba-oth, san - ctus, san - ctus, san -

B.
De - us Sa - ba-oth, san - ctus, san - ctus, san -

Cont.

Ob. I

Ob. II

Ob. III

Vl. I

Vl. II

Vla

S. I
san - ctus, san - ctus Do - mi - nus De - us Sa - ba - oth,

S. II
san - ctus, san - ctus Do - mi - nus De - us Sa - ba - oth,

A. I
san - ctus, san - ctus Do - mi - nus De - us Sa - ba - oth, san -

A. II
- ctus, san - ctus Do - mi - nus De - us Sa - ba - oth,

T.
- ctus, san - ctus Do - mi - nus De - us Sa - ba - oth,

B.
- ctus, san - ctus Do - mi - nus De - us Sa - ba - oth,

Cont.

30

Ob. I

Ob. II

Ob. III

Vl. I

Vl. II

Vla

S. I

S. II

A. I

A. II

T.

B.

Cont.

san - ctus, san - ctus, san - ctus,

Tr. I

Tr. II

Tr. III

Timp.

Ob. I

Ob. II

Ob. III

Vl. I

Vl. II

Vla.

S. I

S. II

A. I

A. II

T.

B.

Cont.

ctus Do - mi - nus De - us Sa - ba - oth, san -

- ctus, san -

- ctus, san -

san - ctus Do - mi - nus De - us Sa - ba - oth, san -

san - ctus Do - mi - nus De - us Sa - ba - oth, san - ctus Do - mi - nus

Tr. I

Tr. II

Tr. III

Timp.

Ob. I

Ob. II

Ob. III

Vl. I

Vl. II

Vla

S. I

S. II

A. I

A. II

T.

B.

Cont.

De - us Sa - ba - oth, san - ctus Do - mi - nus De - us Sa - ba - oth,

ctus, san - ctus, ctus, san - ctus, ctus, san - ctus, ctus, san - ctus, ctus, san - ctus

40

Tr. I
Tr. II
Tr. III
Timp
Ob. I
Ob. II
Ob. III
Vl. I
Vl. II
Vla
S. I
san - ctus, san - ctus,
S. II
san - ctus, san - ctus,
A. I
san - ctus, san - ctus,
A. II
san - ctus, san - ctus, san -
T.
san - ctus, san - ctus, san -
B.
san - ctus, Do - mi - nus De - us Sa - ba - oth, san - ctus, san -
Cont.

Ob I

Ob II

Ob III

Vi. I

Vi. II

Vla

S. I
san - ctus, san - ctus, san - ctus Do - mi - nus

S. II
san - ctus, san - ctus, san - ctus

A. I
san - ctus, san - ctus, san - ctus

A. II
- ctus, san - ctus, san - ctus Do - mi - nus

T.
- ctus, san - ctus, san - ctus Do - mi - nus

B.
- ctus, san - ctus, san - ctus

Cont.

Ob. I

Ob. II

Ob. III

VI. I

VI. II

Vla

S. I
De - us Sa - ba - oth, san - ctus Do - mi - nus De - us Sa - ba

S. II
Do - mi - nus De - us Sa - ba -

A. I
Do - mi - nus De - us, De - us Sa - ba -

A. II
De - us Sa - ba - oth, Do - mi - nus De - us Sa - ba -

T.
De - us Sa - ba - oth, Do - mi - nus De - us Sa - ba - oth.

B.
- ctus Dominus De - us Sa - ba -

Cont.

Ob. I

Ob. II

Ob. III

Vl. I

Vl. II

Vla

S. I

oth.

S. II

oth.

A. I

oth.

A. II

oth.

T.

Ple - ri sunt coe - li et ter - ra glo - ri - a e -

B.

oth.

Cont.

A. II

Ple - ri sunt coe - li et ter - ra glo - ri - a e -

T.

jus, glo - ri - a

Cont.

60

S. I
Ple-ni sunt coe-li et ter-ra glo - - ri - a e -

A. II
jus, glo - - - - - ri - a.

T.
e - jus, ple - - ri sunt coe - - li et ter -

Cont.

70

S. I
jus, glo - - - - - ri - a

S. II
Ple - ni sunt coe - li et ter-ra glo - - ri - a e -

A. I
Ple - ri sunt coe - li et ter-ra glo - - ri - a e -

A. II
e - jus, glo - - - - - ri - a

T.
ra glo - - - - - ri - a e - jus,

Cont.

Tr. I

Tr. II

Tr. III

Timp.

Ob. I

Ob. II

Ob. III

Vi. I

Vi. II

Vla

S. I
e - jus, glo - ri a, glo - ri a e -

S. II
jus, glo - ri a

A. I
jus, glo - ri a

A. II
e - jus, glo - ri a, glo - ri a e -

T.
ple - ni sunt coe - li et ter - ra glo - ri a e -

B.
Ple - ni sunt coe - li et ter - ra glo - ri a e -

Cont.

80

Tr. I

Tr. II

Tr. III

Timp

Ob. I

Ob. II

Ob. III

VI. I

VI. II

Vla

S. I

S. II

A. I

A. II

T.

B.

Cont.

- jus, glo - ri - a e - jus,

e - jus, glo - ri - a e - jus,

e - jus, ple - ni sunt coe - li, glo -

jus, ple - ni sunt coe - li, glo -

jus, ple - ni sunt coe - li,

jus, ple - ni sunt coe - li et ter - ra, ple - ni sunt

Ob. I

Ob. II

Ob. III

Fl. I

Fl. II

Vla.

S. I

S. II

A. I

A. II

T.

B.

Cont.

ple - ni sunt coe - li, sunt coe - . - li et

ple - ni sunt coe - li, sunt coe - . - li et

- ri - a e - jus, glo - . - .

- ri - a e - jus, glo - . - ri - a,

ple - ni sunt coe - li et ter - ra glo - . - .

coe - li et ter - - ra, ple - - ni sunt coe - li et

Ob.I

Ob.II

Ob.III

Vl.I

Vl.II

Vla

S. I
ter-ra glo-ri-a__ e - jus, ple - - ri sunt coe - - li et

S. II
ter-ra glo-ri-a__ e - jus, ple-ni, ple - - ni sunt coe - -

A. I
- ri-a__ e - jus, ple - - - ri glo -

A. II
glo - ri-a__ e - - jus, ple - - - ri

T.
- ri-a__ e - jus, ple - - - ri

B.
ter-ra glo - ri-a e - jus, ple - - ni

Cont.

100

Ob. I

Ob. II

Ob. III

VI. I

VI. II

Vla

S. I
ter - ra, ple - ni sunt coe - li et ter - ra glo - ri - a

S. II
- li et ter - ra, ple - ni sunt coe - li et ter - ra glo - ri -

A. I
- ri - a, ple - ni sunt coe - li et ter - ra glo - ri - a

A. II
glo - ri -

T.
glo - ri - a

B.
glo - ri - a

Cont.

Tr. I

Ob. I

Ob. II

Ob. III

Vl. I

Vl. II

Vla

S. I
a e - jus, ple - ni sunt

S. II
a e - jus, glo -

A. I
e - - jus, glo -

A. II
a e - jus, ple - - ni sunt coe - li et ter - - ra,

T.
e - - jus, ple - ni sunt

B.
e - - jus, ple -

Cont.

Tr. I

Tr. II

Tr. III

Timp.

Ob. I

Ob. II

Ob. III

Vl. I

Vl. II

Vla.

S. I
coe-li glo - ri - a, ple-ni sunt coe-li et

S. II

A. I
- ri - a,

A. II
ple - ri sunt coe-li et ter - ra

T.
coe-li glo -

B.
- ni glo - ri - a,

ont.

120

Tr. I

Tr. II

Tr. III

Timp.

Ob. I

Ob. II

Ob. III

VI. I

VI. II

Vla.

S. I
ter-ra glo- - ri-a e- jus, glo -

S. II
- ri-a e- jus, plc-ni sunt coe-li et

A. I
glo- - ri-a e- jus,

A. II
glo- - ri-a e- jus, plc-ni sunt coe-li et

T.
- ri-a e- jus,

B.
glo- - ri-a e- jus,

Cont.

Ob.I

Ob.II

Ob.III

Vl.I

Vl.II

Vla

S.I

S.II

A.I

A.II

T.

B.

Cont.

ter-ra glo - ri - a c - jus, glo - ni sunt coe - li et

130

Tr.I

Tr.II

Tr.III

Timp.

Ob.I

Ob.II

Ob.III

VI.I

VI.II

Vla

S.I
coe - - li et ter-ra glo - ri-a e - jus, glo -

S.II
ri-a e - jus, glo -

A.I
ter-ra glo - ri-a e - jus, glo -

A.II
ri-a e - jus, glo -

T.
ter-ra glo - ri-a e - jus, glo -

B.
ple - ni sunt coe - li et

Cont.

Tr. I

Tr. II

Tr. III

Timp.

Ob. I

Ob. II

Ob. III

Vl. I

Vl. II

Vla.

S. I

S. II

A. I

A. II

T.

B.

Cont.

- ri - a, glo - ri - a c - jus, glo -

- ri - a, glo - ri - a c - jus, glo -

- ri - a e - jus,

- ri - a, glo - ri - a c - jus, glo -

- ri - a e - jus, glo -

ter - ra glo - ri - a c - jus, ple - ni sunt

140

Ob.I

Ob.II

Ob.III

Vl.I

Vl.II

Vla

S.I

S.II

A.I

A.II

T.

B.

Cont.

glo -

ri - a, glo -

glo -

ri - a, glo -

glo -

ri - a, glo -

coc - li et ter - ra glo - ri - a,

150

Tr.I
Tr.II
Tr.III
Timp.
Ob.I
Ob.II
Ob.III
Vl.I
Vl.II
Vla
S.I
S.II
A.I
A.II
T.
B.
Cont.

- ri - a e - jus, ple - ni sunt coe - li et ter - ra glo -
- ri - a e - jus, ple - ni sunt coe - li et ter - ra, et
- ri - a e - jus, ple - ni sunt coe - li et ter - ra,
- ri - a e - jus, ple - ni sunt coe - li et ter - ra,
- ri - a e - jus ple - ni sunt coe - li et ter - ra,
- ri - a e - jus ple - ni sunt coe - li et ter - ra,

Tr. I

Tr. II

Tr. III

Timp.

Ob. I

Ob. II

Ob. III

VI. I

VI. II

Vla

S. I

S. II

A. I

A. II

T.

B.

Cont.

- ri - a e - jus, glo -

ter-ra glo-ri- a e - jus, glo -

glo - ri - a e - jus, ple - ni sunt coe - li, ple -

glo - ri - a e - jus, ple - ni sunt coe - li, ple -

glo - ri - a e - jus, ple - ni sunt coe - li, ple -

- ri - a e - jus, ple - ni sunt coe-li et ter - ra

Tr.I *tr*

Tr.II

Tr.III

Timp.

Ob.I

Ob.II

Ob.III

VI.I

VI.II

Vla

S.I

S.II

A.I
- ni sunt coe-li et ter - - - ra,

A.II
- ni sunt coe-li et ter - - - ra,

T.
- ni sunt coe-li et ter - - - ra,

B.
glo - ri - a, plo - - ni sunt coe-li et ter - - - ra, sunt

Cont.

Tr.I

Tr.II

Tr.III

Timp.

Ob.I

Ob.II

Ob.III

VI.I

VI.II

Vla

S.I

S.II

A.I

A.II

T.

B.

Cont.

ple - ni sunt coe - li et ter - ra glo - ri - a c - - - jus.

ple - ni sunt coe - li et ter - ra glo - ri - a e - - - jus.

ple - ni sunt coe - li et ter - ra glo - ri - a e - - - jus.

coe - li et ter - ra glo - - - ri - a e - - - jus.

Nº 21

Tromba I
 Tromba II
 Tromba III
 Timpani
 Flauto traverso I
 Flauto traverso II
 Oboe I
 Oboe II
 Violino I
 Violino II
 Viola
 Soprano I
 Alto I
 Tenore I
 Basso I
 Soprano II
 Alto II
 Tenore II
 Basso II
 Continuo

O - sanna, o - sanna,
 O - sanna, o - sanna,
 O - sanna, o - sanna,
 O - sanna, o - sanna,
 O - sanna, o - sanna,
 O - sanna, o - sanna,
 O - sanna, o - sanna,
 O - sanna, o - sanna,

Tr.I

Tr.II

Tr.III

Timp.

I
Fl.
trvs.

II

Ob.I

Ob.II

VI.I

VI.II

Vla

S.I

A.I

T.I

B.I

S.II

A.II

T.II

B.II

Cont.

o - san - na, o - san-na, o - san-na,

o - san - na, o - san - na, o - san-na,

o - san - na, o - san-na, o - san-na,

o - san-na, o - san - na, o - san-na,

o - san - na, o - san - na, o -

o - san-na, o - san - na, o - san-na,

o - san-na, o - san - na, o -

o - san-na, o - san - na, o

Tr. I

Tr. II

Tr. III

Timp.

I
Fl.
trvs.
II

Ob. I

Ob. II

VI. I

VI. II

Vla

S. I

A. I

T. I

B. I

S. II

A. II

T. II

B. II

Cont.

o - sanna in ex - cel-sis, o - san -

o - sanna in ex - cel-sis, o - san -

o - sanna in ex - cel-sis,

o - sanna in ex - cel-sis,

san-na, o - sanna in ex - cel-sis,

san-na, o - sanna in ex - cel-sis,

san-na, o - sanna in ex - cel-sis,

san-na, o - sanna in ex - cel-sis,

san-na, o - sanna in ex - cel-sis,

20

I
Fl.
trvs.

II

Ob.I

Ob.II

VI.I

VI.II

Vla

S.I

A.I

T.I

B.I

Cont.

- na in ex - cel-sis, o -

- na in ex - cel-sis, o - san - - na in ex - cel-

o - san -

o - san -

Tr. I
Tr. II
Tr. III
Timp.
I
Fl. trvs.
II
Ob. I
Ob. II
VI. I
VI. II
Vla
S. I
A. I
T. I
B. I
S. II
A. II
T. II
B. II
Cont.

san - na in ex - cel - sis, o - san -
- sis, o - san - na in ex - cel - sis, o - san - na, o -
- na in ex - cel - sis, o - san - na, o -
- na in ex - cel - sis, o - san - na, o -
o - sanna in ex - cel - sis,
o - sanna in ex - cel - sis,
o - sanna in ex - cel - sis,
o - sanna in ex - cel - sis,

30

I Fl. trvs.

II

Ob. I

Ob. II

VI. I

VI. II

Vla

S. I

A. I

T. I

B. I

S. II

A. II

T. II

B. II

Cont.

- na, o san - nain ex cel -

san - na, o san - nain ex cel -

san - na, o san - nain ex cel -

san - na o sannain ex cel -

o - sannain ex cel-sis, o - sannain ex -

o - sannain ex cel-sis, o - sannain ex -

o - sannain ex cel-sis, o - sannain ex -

o - sannain ex cel-sis, o - sannain ex -

40

Fl. I
Fl. II
Ob. I
Ob. II
VI. I
VI. II
Vla
S. I
A. I
T. I
B. I
S. II
A. II
T. II
B. II
Cont.

- sis, o - san - na, o - san - nain ex -
- sis, o - san - na, o - san - na, o - san - nain ex -
- sis, o - san - na, o - san - nain ex - cel - sis, o - san - na in ex -
- sis, o - san - na, o - san - nain ex - cel - sis, o - sanna in ex -
cel - sis,
cel - sis,
cel - sis,
cel - sis,
cel - sis,
o - san -
o - san -

I
 Fl.
 trvs.
 II
 Ob. I
 Ob. II
 Vl. I
 Vl. II
 Vla
 S. I
 cel-sis,
 A. I
 cel-sis,
 T. I
 cel-sis,
 B. I
 cel-sis,
 S. II
 o-san - - - - -
 A. II
 - - - - - nain ex-cel-sis, o - - - - -
 T. II
 - - - - - na in ex-cel-sis, o - - - - - nain ex-cel - - - - -
 B. II
 o-san - - - - -
 Cont.

Tr. I

I
Fl.
trvs.
II

Ob. I

Ob. II

VI. I

VI. II

Vla.

S. I

A. I

T. II

B. II

S. II

A. II

T. II

B. II

Cont.

o - san-na in ex - cel-sis,

o - san-na in ex - cel-sis,

o - san-na in ex - cel-sis,

o - san-na in ex - cel-sis,

- nain ex - cel-sis, o - san - -

san - - nain ex - cel - - sis, o - san-na, o -

- sis, o - san - - nain ex - cel-sis, o - san-na, o -

- nain ex - cel - - sis, o - san-na, o -

Tr. I

Tr. II

Tr. III

Timp.

I
Fl.
trvs.
II

Ob. I

Ob. II

VI. I

VI. II

Vla

S. I

A. I

T. I

B. I

S. II

A. II

T. II

B. II

Cont.

o - san-nain ex - cel - sis, o - san-na, o -

o - san-nain ex - cel - sis, o - san-na, o -

o - san-nain ex - cel - sis, o - san-na, o -

o - san-nain ex - cel - sis, o - san-na, o -

- na, o - san - - nain ex - cel - -

san - - na, o - san - - nain ex - cel - -

san - - na, o - san - - nain ex - cel - - sis, o -

san - - nain ex - cel - -

60

Tr. I

Tr. II

Tr. III

Timb.

I
Fl.
trvs.

II

Ob. I

Ob. II

VI. I

VI. II

Vla

S. I
san-na,

A. I
san-na,

T. I
san-na,

B. I
san-na,

S. II
- sis, o - san-nain ex - cel - sis, o - san-na, o -

A. II
- sis, o - san-nain ex - cel - sis, o - san-na, o -

T. II
san-na, o - san-nain ex - cel - sis, o - san-na, o -

B. II
- sis, o - san-nain ex - cel - sis, o - san-na, o -

Cont.

[illegible]

I
 Fl.
 trvs.
 II
 Ob. I
 Ob. II
 VI. I
 VI. II
 Vla
 S. I
 A. I
 T. I
 B. I
 S. II
 A. II
 T. II
 B. II
 Cont.

- na, o - san-nain ex - cel-sis, o -
 - na, o - san-nain ex - cel-sis, o - san-nain ex - cel-sis, o -
 cel-sis, o - san-nain ex - cel-sis, o -
 san-nain ex - cel-sis, o -
 nain ex - cel-sis, o -
 o - san - - - -
 o - san - - - -
 o - san - - - -

Tr. I

Tr. II

I
Fl.
trvs.
II

Ob. I

Ob. II

Vi. I

Vi. II

Vla

S. I
san-nain ex-cel-sis, o - san-nain ex-cel-sis,

A. I
san-nain ex-cel-sis, o - san-nain ex-cel-sis,

T. I
san-nain ex-cel-sis, o - san-nain ex-cel-sis,

B. I
san-nain ex-cel-sis, o - san-nain ex-cel-sis,

S. II
san-na, o - san-nain ex-cel-sis, o - san-nain ex-

A. II
- na, o - san-nain ex-cel-sis, o - san-nain ex-

T. II
- - - - nain ex-cel-sis, o - san-nain ex-

B. II
- - - - nain ex-cel-sis, o - san - - - - nain ex-

Cont.

The musical score is for page 80 of a larger work. It features a variety of instruments and vocal parts. The woodwinds (Flutes, Oboes) and strings (Violins, Viola) play a rhythmic accompaniment. The vocal parts (Soprano, Alto, Tenor, Bass) sing the lyrics. The lyrics are in Latin and describe the glory of God.

Tr. I

Tr. II

Tr. III

Timp.

I
Fl.
trvs.

II

Ob. I

Ob. II

VI. I

VI. II

Vla.

S. I

A. I

T. I

B. I

S. II

A. II

T. II

B. II

Cont.

o - san - na, o - san - na, o - cel - sis, o - san - nain ex - cel - sis,

o - san - na, o - san - na, o - cel - sis, o - san - nain ex - cel - sis,

o - san - na, o - san - na, o - cel - sis, o - san - nain ex - cel - sis,

o - san - na, o - san - na, o - cel - sis, o - san - nain ex - cel - sis,

Tr. I
Tr. II
Tr. III
Timp.
I
Fl. trvs.
II
Ob. I
Ob. II
VI. I
VI. II
Vla.
S. I
A. I
T. I
B. I
S. II
A. II
T. II
B. II
Cont.

san-nain ex - cel - sis, o - san - nain ex -
san-nain ex - cel - sis, o - san-nain ex -
san-nain ex - cel - sis, o - san-nain ex -
san-nain ex - cel - sis, o - san-nain ex -
o - san-nain ex - cel-sis, o - san - nain ex -
o - san-nain ex - cel-sis, o - san-na, o - san-na,
o - san-nain ex - cel-sis, o - san-na, o - san-na,
o - san-nain ex - cel-sis, o - san-na, o - san-na,

The musical score is arranged in a standard orchestral format. The woodwinds (Flutes, Oboes, Violas) and strings (Violins, Violas, Cellos, Double Basses) play a complex, rhythmic melody. The brass (Trumpets, Trombones, Tuba) provide harmonic support. The vocal parts (Soprano, Alto, Tenor, Bass) enter with the lyrics 'san-nain ex-cel-sis, o-san-nain ex-cel-sis, o-san-na, o-san-na'. The lyrics are written in a stylized, handwritten font.

Tr. I

Tr. II

Tr. III

Timp.

I
Fl.
trvs.
II

Ob. I

Ob. II

Vi. I

Vi. II

Vla

S. I
cel - sis, o - san - - - - - nain ex - cel - sis, o - san - na,

A. I
cel - sis, o - san - nain ex - cel - sis, o - san - na,

T. I
cel - sis, o - san - nain ex - cel - sis, o - san - na,

B. I
cel - sis, o - san - nain ex - cel - sis, o - san - na,

S. II
cel - sis, o - san - - - - - nain ex - cel - sis, o -

A. II
o - san - nain ex - cel - sis, o -

T. II
o - san - nain ex - cel - sis, o -

B. II
o - san - nain ex - cel - sis, o -

Cont.

The musical score is for page 100 of a larger work. It features a variety of instruments and vocal parts. The woodwinds (Flutes, Oboes) and strings (Violins, Viola) play a complex, rhythmic melody. The vocal parts (Soprano, Alto, Tenor, Bass) enter with the lyrics 'cel - sis, o - san - nain ex - cel - sis, o - san - na,'. The lyrics are repeated by different vocal parts in a staggered fashion. The percussion (Trumpets, Timpani) provides a strong rhythmic foundation. The score is written in a key with one sharp (F#) and a common time signature (C).

[illegible]

110

Tr. I

Tr. II

Tr. III

Timp.

I
Fl.
trvs.

II

Ob. I

Ob. II

VI. I

VI. II

Vla

S. I

A. I

T. I

B. I

S. II

A. II

T. II

B. II

Cont.

san - na, o - san-na, o - san-na

san - na, o - san-na, o - san-na

na, o - san - na, o - san-na, o - san-na

o - san-nain ex - cel-sis, o - san - na, o - san-na

cel - sis, o - san - na, o - san - na, o -

cel - sis, o - san - na, o - san-na, o -

na, o - san - na, o - san-na, o -

o - san-nain ex - cel-sis, o - san - na, o -

E. E. 3999

p

Tr. I

Tr. II

Tr. III

Timp.

I
Fl.
trvs.
II

Ob. I

Ob. II

Vi. I

Vi. II

Vla

S. I

A. I

T. I

B. I

S. II

A. II

T. II

B. II

Cont.

in ex - cel - sis.

in ex - cel - sis.

in ex - cel - sis.

in ex - cel - sis.

san-nain ex - cel - sis.

san-nain ex - cel - sis.

san-nain ex - cel - sis.

san-nain ex - cel - sis.

Tr. I

Tr. II

Tr. III

Timp.

I
Fl.
trvs.

II

Ob. I

Ob. II

Vl. I

Vl. II

Vla.

Cont.

This musical score is for a percussion and woodwind ensemble. It consists of ten staves. The first three staves are for Tr. I, Tr. II, and Tr. III. The fourth staff is for Timp. The fifth and sixth staves are for Fl. trvs. I and II. The seventh and eighth staves are for Ob. I and II. The ninth and tenth staves are for Vl. I and II. The eleventh staff is for Vla. and the twelfth staff is for Cont. The score is written in 2/4 time and features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The key signature is one sharp (F#).

This musical score page, numbered 385, contains ten staves of music. The staves are labeled on the left as follows: Tr. I, Tr. II, Tr. III, Timp., Fl. trvs. I, Fl. trvs. II, Ob. I, Ob. II, Vl. I, Vl. II, Vla., and Cont. The music is written in a key with one sharp (F#) and a common time signature (C). The first staff, Tr. I, features a melodic line with trills (tr) and a measure marked with a '180' above it. Tr. II and Tr. III also have trills. The Timp. staff shows a rhythmic pattern. The woodwind and string sections (Fl. trvs., Ob., Vl., Vla., and Cont.) play a complex, interlocking rhythmic and melodic pattern throughout the page. The notation includes various note values, rests, and dynamic markings.

140

Tr. I

Tr. II

Tr. III

Timp.

I
Fl.
trvs.

II

Ob. I

Ob. II

VI. I

VI. II

Vla

Cont.

Tr. I

Tr. II

Tr. III

Timp.

I
Fl.
trav.

II

Ob. I

Ob. II

VI. I

VI. II

Vla

Cont.

This musical score page contains ten staves of music, numbered 1 through 8. The staves are labeled on the left as follows: Tr. I, Tr. II, Tr. III, Timp., I Fl. trav., II, Ob. I, Ob. II, VI. I, VI. II, Vla, and Cont. The music is written in a key with one sharp (F#) and a common time signature (C). The notation includes various rhythmic values, including eighth and sixteenth notes, and rests. The score is arranged in a standard orchestral format, with woodwinds and percussion in the upper staves and strings in the lower staves.

Nº 22. ARIA.

Violino Solo

Continuo

Vi. Solo

Cont.

Vi. Solo

Cont.

Vi. Solo

Cont.

Vi. Solo

Tenore

Cont.

Be - ne - dictus, be - - - ne - dictus qui ve - nit, qui

VI.Solo

Ten.

Cont.

ve - nit in no - mi - ne Do - mi - ni, qui

VI.Solo

Ten.

Cont.

ve - nit, be - ne - di - ctus qui ve - nit, qui ve - nit in no - mine

VI.Solo

Ten.

Cont.

20 Do - mi - ni, in no - - mi - ne Do - mi - ni, be - ne -

VI.Solo

Ten.

Cont.

di - ctus, be - ne - di - - ctus qui ve - nit in no - mine Do - mi -

Vl.Solo
 Ten. ni.
 Cont.

Vl.Solo
 Ten.
 Cont.

30

Be -

Vl.Solo
 Ten. - - - ne - di - ctus, be - ne - di - ctus qui ve - nit in no - mine
 Cont.

Vl.Solo
 Ten. Do - mi - ni, be - ne - di - ctus, be - ne - di - ctus qui ve -
 Cont.

Vl.Solo
 Ten. - nit in no - mine Do - mi - ni, qui - ve - nit in no - mi - ne Do - mi -
 Cont.

40

Vi.Solo
Ten.
Cont.

ni, be - - ne - di - ctus, be - - ne - di - ctus qui

Vi.Solo
Ten.
Cont.

ve-nit in no-mine Do-mi - ni, qui ve - - - - nit, qui ve-nit in

Vi.Solo
Ten.
Cont.

no - - - mi-ne Do - mi - ni.

Vi.Solo
Cont.

50

Vi.Solo
Cont.

Vi.Solo
Cont.

Osanna da Capo.

V. AGNUS DEI.

Nº 23. ARIA.

Violino I II

Continuo

VI. I II

Cont.

VI. I II

Alto

Cont.

10

A - gnus De - - - i qui tol - - -

VI. I II

Alto

Cont.

- - lis pec-ca - - - ta mun - - - di, qui tol-lis pec-

VI. I II

Alto

Cont.

ca-ta, pecca - - - ta mun-di, mi-se-re - - - re no -

VI. I II *f*

Alto

Cont.

bis, mi - se - re - - - re - no - bis, mi - se - re - - re -

20

VI. I II

Alto

Cont.

no - bis, qui tol - - lis pec - ca - ta, pecca - - ta mundi, mi-se-rere no -

VI. I II

Alto

Cont.

bis.

VI. I II *p*

Alto

Cont.

A - gnus De - - - i qui tol - - - lis pecca - - - ta mun-di,

80

VI. I II

Alto

Cont.

a - gnus De - - - i qui tol - - - lis-pec-ca - -

VI. I II

Alto

Cont.

- ta, qui tol lis pec - ca - ta, pec.ca - - ta mun-di, qui tol - - lis pec-

VI. I II

Alto

Cont.

ca-ta, mi - se - re - re, qui tol - - lis pec-ca-ta, mi - se-re-re-

VI. I II

Alto

Cont.

no - bis, mi - se-re - - - re no - bis, mi - - se-re-re no -

VI. I II

Alto

Cont.

bis, mi - se-re - re no-bis, mi-se-re-re no - bis.

VI. I II

Cont.

Nº 24.

Flauto traverso I
Oboe I
Violino I
Flauto traverso II
Oboe II
Violino II

Viola

Soprano
Do - na no - - bis pa - cem, pa -

Alto
Do - - na no - - bis pa - cem, pa - cem,

Tenore
Do - na no - - bis pa - cem, pa - cem, pa -

Basso
Do - na no - bis pa - cem, pa - cem, pa - cem,

Continuo

Fl.tr. I
Ob. I
Vi. I

Fl.tr. II
Ob. II
Vi. II

Vla

S.
cem, pa - - - cem, do - - -

A.
pa - - - cem, do - - - - - na no - -

T.
- - cem, do - - - - - na no - bis,

B.
do - - - - - na no - bis, do - -

Cont.

VII.

Fl.tr. I
Ob. I
Vl. I

Fl.tr. II
Ob. II
Vl. II

Vla

S.
- na nobis, do - - na no - - bis pa - -

A.
bis, do - - na no - - bis pa - - - cem, dona no -

T.
do - na no - - bis pa - - - cem, dona no - bis,

B.
- - na no - - bis pa - - cem, dona no - bis

Cont.

Tr. I

Fl. tr. I
Ob. I
Vl. I

Fl. tr. II
Ob. II
Vl. II

Vla.

S.
cem, dona no - bis, do - - na no - bis pa - cem,

A.
bis, do - - na no - bis pa - cem, pa - cem, do -

T.
do - - na no - - bis pa - cem, pa - cem, do - na no - - bis pa -

B.
pa - cem, pa - - - - - cem, do - na nobis pa - cem,

Cont.

Tr. I

Fl. tr. I
Ob. I
Vl. I

Fl. tr. II
Ob. II
Vl. II

Vla

S.
pa - - cem,

A.
- na no - - - bis pa - - - cem, pa - cem, pa -

T.
- cem, pa - - - cem, do - na no - - bis pa - cem,

B.
do - - - - - na no - bis pa - cem,

Cont.

Fl. tr. I
Ob. I
Vl. I

Fl. tr. II
Ob. II
Vl. II

Vla

S.
- na no - bis pa - - - cem, do - na no - bis pa -

A.
- - cem, do - - - - - na no - bis, do - - na no - bis

T.
pa - - - cem, do - - - - - na no -

B.
pa - - - cem, do -

Cont.

Tr. I

Fl. tr. I
Ob. I
Vl. I

Fl. tr. II
Ob. II
Vl. II

Vla

S.
- - cem, do - - na no - bis, do - - na no - -

A.
pa - - - cem, Jo - - na no - - bis pa - - cem, pa - -

T.
bis pa - cem, dona no - bis, do - - na no - - bis pa - cem,

B.
- - - na no - bis, do - - na nobis pa - cem,

Cont.

Tr. I

Tr. II

Fl. tr. I
Ob. I
Vl. I

Fl. tr. II
Ob. II
Vl. II

Vla

S.
- bis pa - cem, pa - cem, do - na nobis pa - cem, do - - na no - -

A.
cem, do - na nobis do - - na pa - - cem, do - - - na no - - bis pa -

T.
pa - cem, do - - - na no - - - bis pa - cem, do - - -

B.
do - - - na no - - - bis pa - - cem, pa - cem do -

Cont.

30

[illegible]

Tr. I

Tr. II

Tr. III

Timp.

Fl. tr. I
Ob. I
Vl. I

Fl. tr. II
Ob. II
Vl. II

Vla.

S.
- - cem, pa - - cem, pa - - - cem, do - - - - -

A.
cem, do - na pa - - cem, do - - - - - na, do - - - na no - -

T.
- - na no-bis pa - cem, do - - - na no-bis pa - - - cem, pa - -

B.
- bis pa - - cem, pa - - cem, pa - - - - - cem, do - - - -

Cont.

40

Tr. I

Tr. II

Tr. III

Timp.

Fl.tr. I
Ob. I
Vi. I

Fl.tr. II
Ob. II
Vi. II

Vla.

S.

A.

T.

B.

Cont.

bis pa - - - cem, do - - - na no - - bis, do - - na no - -

cem, do - - - na no - - bis pa - cem, do - - na

- na no - -

Tr. I

Tr. II

Tr. III

Timp.

Fltr. I
Ob. I
Vl. I

Fltr. II
Ob. II
Vl. II

Vla.

S.
cem, do - - - na, do - - - na no - bis pa - cem.

A.
- - - bis pa - - - cem, do - - na no - - - bis pa - - - cem.

T.
no - - bis pa - - - cem, do - - na no - bis pa - - - cem.

B.
- - bis pa - - - cem, do - na no - bis pa - - - - - cem.

Cont.

Fine.